THE WALPOLE SOCIETY THE CERAMIC COLLECTORS' GLOSSARY

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BY EDWIN ATLEE BARBER



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PREFACE

HE need of a uniform ceramic nomenclature, as an aid to the correct labeling and cataloguing of collections of pottery and porcelain, has become sufficiently urgent to warrant the publication by the Walpole Society of a Glossary of Ceramic Terms. While the definitions here furnished are, in the main, original, and include many terms never before brought together, special permission has been obtained from the Century Company for the use of copyright material, which was prepared by the present compiler, as one of the collaborators, for the new edition of the Century Dictionary.

Acknowledgments are due to Cavaliere Gaetano Ballardini, of Faenza, Italy, for helpful suggestions relative to technical words in the Italian language, which pertain to the maiolica of that country. To the instructive monograph "On the Older Forms of Terra Cotta Roofing Tiles," by Prof. Edward S. Morse, the writer is indebted for much of the information incorporated under the heading TILE. The terms used for the standard shapes of Sèvres cups, under the heading CUP, are the official names by which they are known at the Sèvres manufactory.

It is not claimed that the list of terms here presented is exhaustive; rather has it been considered sufficient to limit the number to those which are most likely to be needed in the work of cataloguing public and private collections.

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COMMITTEE ON CERAMICS.





A

Acanthus Leaf.—See under Border Designs.

AFTABEH (Pers.).—A vessel with ovoid body, slender neck, handle and long upright spout. Used in Persia to hold water for washing the hands.

AGATE WARE.—Pottery made of clays of different tints "wedged" together, so that the colors extend through the mass in imitation of agate. Sometimes called Solid Agate. Compare with Combed Ware.

AIGUIÈRE (Fr.).—A vessel of ewer shape, with bulging body, foot, handle and lip. Usually of highly decorative character, as the aiguières of Henri Deux ware.

ALABASTRON.—A bottle-shaped vessel of small size, with rounded base and disc-shaped top, for holding oil and unguents for the toilet. Usually without handles. Originally made of alabaster. Classical.

ALBARELLO. — A cylindrical drug jar with straight or slightly concave sides. A form frequently met with in old Italian, Spanish and Mexican maiolica.

ALHAMBRA VASE.—A famous

Moorish vase of
tin-enameled pottery, over four feet
in height, with
blue and golden
lustre decorations
and upright, wing-shaped
handles, found under the

pavement of the Alhambra palace at Granada, Spain, and believed to have been made in the thirteenth century.

Amorino, Pl. Amorini (It.). The figure of a cupid in decoration.

Amphora.—A vase with two

handles, varying in size and style, used for holding liquids or grains.

Amphorae are of various forms, known as the *Panathenaic* (top-shaped), the *Tyrrhenian* (ovoid), the *Nolan* (with ribbed, twisted or four-sided handles), the *Apulian* (with cup-shaped top and tall handles), etc. Classical.

Amulet.—A charm. See Ushabti.

Anglo-American Pottery.

—Creamware decorated with transfer-printed designs relating to American scenery, historical events and personages, at first in black, later in dark blue, and still later in various colors. Made by potters in Liverpool, England,

from about 1790 to 1815, and by Staffordshire potters from about 1815 to 1840, for the American trade.

Anona Pattern.—A design

found on Chinese porcelain or stone-



ware, made for the European trade in the late eighteenth century, consisting of the flower and leaves of the Anona, or custard apple, the large leaves covering almost the entire surface of a plate or platter, painted in brilliant colors.

ANTEFIX.—An ornament, such as a leaf or mask, applied to a handle of a cup, teapot, sugar bowl or vase, where it joins the body.

Anthemion.—See Palmette; also Helix; under Border Designs.

Apple Green.—See under Crackle.

Arabesque.—A florid style

of ornament composed of scrolls, strapwork and floral traceries, developed by Arabian art workers.



Arcanist.—A workman who carries the secrets of manufacture from one factory to another.

ARETINE WARE.—A fine grained coral, or sealing-wax red, pottery with relief decorations borrowed from metalwork, the vessels being usually of small size. Made at Arezzo or Aretium, Italy and elsewhere from the second century B. C. to the first century A.D. Called by some European archaeologists Terra Sigillata, because it was made of clay suitable for being impressed with seals (Sigilla), and frequently bore the stamped names of

A.R. Jug.—A stoneware vessel of globular form with

the makers.

cylindrical neck, and relief medallion in front bearing the initials A. R. (Anne Regina). Made in Germany (Grenzhausen District) to commemorate the reign of Queen Anne of England.

Armorial China.—Chinese

hard paste porcelain decorated to order with heraldic and



other special designs for the European and American markets. Late eighteenth and early nineteenth centuries (Ch'ienlung and Chia-ch'ing periods). William Chaffers in his "Marks and Monograms" improperly attributed this ware to Lowestoft, England. Also made at Worcester and other English factories.

Arrow Holder.—A tall, cylindrical or rectangular receptacle for arrows, usually with a separate stand or base, and frequently having a perforated railing around the edge.

ARTIFICIAL SOFT PASTE POR-CELAIN.—Fritted porcelain. A glassy porcelain made in France, England, and in other parts of Europe, during the eighteenth century, called Pate Tendre by the French. At the Worcester factory it was known as Tonquin Porcelain.

ARYBALLOS.—A small oil flask, of globular form, with short, narrow neck and disc-shaped top.

A flat vertical handle connects the disc with the body. Classical.

ARY DE MILDE RED WARE.

—See Boccaro Ware.

Ashes of Roses.—See under Red.

Askos.—A vessel supposed to be shaped like a wine-skin, for holding oil, and unguents, with arched handle extending across the top, and a tube or

spout at one side. A form of sepulchral askos found at Canosa, Italy, is a large spherical jar surmounted by modeled figures. Classical.

Assiette (Fr.).—A table plate or platter.

Astbury Ware.—Pottery of red, gray, or buff clay, with stamped and applied ornaments of white pipe clay, made by one Astbury at Shelton, England, in the first half of the eighteenth century.

Aubergine.—A deep purple color like the skin of the egg plant. First used by Chinese potters, early in the Ming dynasty, and as a ground color in the later reigns. Same as Bishop's Purple and Violet d'Evèque.

Au Clou (Fr.).—Brightening gold by rubbing with an iron nail, or metal point. See Burnishing (au clou).

lar plaque of
Italian maiolica, such as those of
Pesaro, often
decorated with large painted heads and lustred.

BALUSTER JUG.—A vessel with globular body spreading out above in a funnel-shaped mouth, and below in a broad, usually crimped foot, with round loop handle. Made of white salt-glazed stoneware, at Siegburg, Germany, in the sixteenth century.

BALUSTER VASE.—See under Vase.

Bamboo Ware.—A dark shade of Cane-color Ware, which see.

BARBEAU (Fr.).-Corn-flower decoration,—small sprigs of

blue, green, and red. First painted on porcelain at Sèvres and later at other European and American factories. Also called *Chantilly Sprig*.

BARBERINI VASE.—See Port-land Vase.

BARBER'S BASIN.—See Shaving Basin.

BARBOTINE WARE.—Pottery painted with barbotine or liquid clay ("slip"), the underglaze decorations being more or less in relief, as the Barbotine ware of Haviland & Co., of Limoges, France.

BARTMANN (Bearded Man).
—Same as Bellarmine and Graybeard.

Basal Rim.—The circular hoop or projection at the base of a cup, bowl, or other vessel, corresponding

to the chime of a barrel.

Basaltes.—A fine grained, dense, black, vitrified, unglazed or glazed stoneware, usually with relief designs, made by Josiah Wedgwood and his imitators, from about 1768 to 1795. Also reproduced by later potters. Called by Wedgwood "Black Basaltes," and "Egyptian Black Ware."

BASKET WORK.—Imitation of basket weaving in pottery or porcelain.

BATAVIA WARE.—A name given to a variety of hard paste porcelain made in China in the eighteenth century and the first part of the nineteenth, and largely carried into Europe by the Dutch East India Co., from Batavia, Java.

BATAVIAN DECORATION.—A

peculiar style of ornamentation on
Chinese porcelain,
known as Batavia
ware, consisting of a

bronze brown or chocolate

ground color (café au lait), with leaf-shaped or other reserves, in which are painted floral designs, figure scenes, etc., in enamel colors or blue.

BAT PRINTING.—The process of transferring a stipple engraving from a copper plate to the surface of pottery or porcelain by means of a bat of glue or gelatine with prepared oil or tar and dusting the transferred design with color, afterwards fixing it in the kiln.

BATTER JUG.—A jug with two side handles, and a tubular spout, usually made of stoneware, for holding buckwheat batter for making cakes.

BAYREUTH POTTERY.— Brown glazed red pottery with silver and gold decorations in imitation of Böttger ware.

BEAKER.—A tall drinking vessel, or vase, with wide, open mouth. See also under *Vase*.

BEAR Jug.—A vessel in the form of a bear, used to hold liquor or tobacco, made of brown

stoneware at Nottingham, and Brampton, England, and other places, in the eighteenth and nineteenth centuries. The head, forming the cover, could be used as a drinking cup.

Bellarmine.—A jug or bottle of salt-glazed stoneware, with globular body and a grotesque mask on the front of the neck, made in Germany, Flanders, and England, in the seventeenth and eighteenth centuries. Derisively named after Cardinal Bellarmine, who died in 1621. Same as Bartmann and Graybeard.

Belleek.—A thin cast porcelain, closely resembling Parian and covered with bismuth lustres invented by Brianchon, a Frenchman. Made after the middle of the nineteenth century at Stoke-on-Trent,

England, and at Belleek, Ireland, and later in Trenton, New Jersey. See Brianchon, under Lustre.

Belly.—The broadest part of a curved vessel, such as a jug or jar.

Benitier.—A receptacle for holy water, often seen in Italian, Spanish and Mexican maiolica, and other wares.

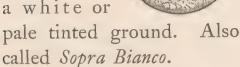
Bennington Ware.—Parian,
White Granite, and
"Flint Enameled"
(a fine variety of
Rockingham), made
at Bennington, Vt.,
from 1846 to 1858, by
Messrs. Lyman and Fenton, at the United States
Pottery.

Berrettino, (It.).—A style of maiolica decoration used at Casa Pirota, Faenza, Italy, often in dark blue (also in other colors, as yellow, brown and green) over a lighter blue ground, heightened with white tracery. See Sopra Azzurro.

BIANCHETTO (It.).—Common whitish or buff pottery covered with a coating of fine white clay, or slip, which is first fired, then decorated with painted designs and covered with a soft lead glaze. This ware, produced in Faenza and other places in Italy, often in imitation of della Robbia ware, resembles in external appearance Maiolica, and is sometimes, but improperly, called Mezza Maiolica, which see.

BIANCO SOPRA BIANCO (It.).

—White on white. Raised white slip traceries on a white or



BIBERON.—A vessel with handle, and spout through which the contents can be drunk. The term is applied to highly decorated pieces, such as examples of Henri Deux ware.

BIDET.—See Sitz Bath.

Biscuit.—Pottery or porcelain which has been fired once, but not glazed.

Bishop's Purple.—Same as Aubergine and Violet d'Évèque.

BISQUE.—Same as Biscuit.

BLACK FAMILY.—See Famille Noire.

BLACK FIGURED POTTERY.

—Greek pottery,
with black figure
decoration painted
on the red body.
Period about 550300 B. C.

BLACK (MIRROR). — See Mirror Black.

BLANC-DE-CHINE (Fr.).—A name applied by French collectors to plain white Chinese porcelains.

BLEU AGATE (Fr.).—The French name of a grayish blue ground color used at Sèvres on hard paste porcelains.

Blue. A deep blue seen on Sèvres porcelain.

BLEU DE SÈVRES (Fr.).—
Same as Bleu de Roi.

- BLEU FOUETTÉ (Fr.).—A mottled blue, presenting a whipped aspect, as used at the Sèvres factory. The French name for *Powder* Blue.
- BLEU NUAGE (Fr.).—A dark, mottled, or clouded blue, used on Sèvres and some other porcelains.
- BLEU TURQUOISE.—A turquoise blue color first used on soft paste Sèvres porcelain about the middle of the eighteenth century.
- Blue. Glazes and decorations of various shades of blue.
 - 1. Agate. See Bleu Agate.
 - 2. Clair de lune (Fr.). A pale grayish blue glaze, used in the Sung and Yuan dynasties and in the K'ang-hsi reign (1662-1722).
 - 3. Clouded. See Bleu Nuage.
 - 4 Crackle. See under Crackle.
 - 5. King's. See Bleu de Roi.
 - 6. Lapis-Lazuli. See under Crackle.
 - 7. Lavender. See under Crackle.

- 8. Mazarine.—Arich, dark, underglaze blue color, used on Chinese, European and American porcelains.
- 9. Mohammedan.— A blackish blue used on Chinese porcelain of the Chia-ching and Wan-li reigns (1522-1566).
- 10. Mussulman.—Same as Mohammedan.
- trous blue, of greenish hue, like the feathers of a peacock. Chinese.
- ish blue soufflé, or speckled ground color. Chinese, K'ang-hsi and later reigns.
- 13. Robin's Egg.—Produced by the insufflation of blue and green glazes. Chinese, Ch'ien-lung reign.
- 14. Sapphire.—See under Crackle.
- 15. Scratched.—See Scratched Blue Salt Glaze.
- 16. Sèvres. Same as Bleu de Roi.

17. Slate.—A grayish light blue. Chinese, K'ang-hsi period (1662-1722).

18. Turquoise.—See Bleu Turquoise.

19. Whipped.—See Bleu Fouetté.

BLUE DRAGON.—A celebrated pattern printed on china by Thomas Turner, at Caughley, England, about 1780.

Bocage (Fr.).—A background of foliage, as in old Chelsea figures and groups.
English Boscage.

Boccaro Ware.—A dense, red, unglazed stoneware, with relief decorations, made at Yi-hsing, province of Kiang-nan, China, in the sixteenth and seventeenth

sixteenth and seventeenth centuries. The name was given to this ware by the Portuguese. It was imitated by Ary de Milde, of Delft, Holland and other Dutch potters in the seventeenth century; by the Elers Brothers of Staffordshire,

and by Böttger, at Dresden, in the early part of the eighteenth century.

Body.—The paste or composition of pottery, stoneware or porcelain.

- 1. Artificial Soft Paste. See Artificial Soft Paste Porcelain.
- 2. Bone. See Natural Soft Paste Porcelain.
- 3. Chalk. A white, brittle pottery, of chalky character, produced by Robert Wilson, of Hanley, England, about 1790-1800.
- 4. Hard Paste. See Hard Paste Porcelain.
- 5. Kaolinic. Hard Paste.
- 6. Natural Soft Paste. See Natural Soft Paste Porcelain.
- 7. Soft Paste (Artificial). See Artificial Soft Paste Porcelain.
- 8. Soft Paste (Natural).
 See Natural Soft Paste
 Porcelain.
- 9. Steatite. Porcelain containing soapstone, as one variety of Worcester porcelain of the late eighteenth century.

vitrified, hard substance, between pottery and porcelain, as Salt Glazed, Unglazed, Red, Jasper, Basaltes, Japanese and Chinese.

Bombylios.—A small bottle-shaped vessel with rounded base and vertical loop handle, used for holding perfumes. Classical.

Bone Body.—See Bone Porcelain.

Bone Porcelain.—English natural soft paste porcelain containing a large proportion of phosphate of lime, or bone dust. This variety of porcelain followed the fritted porcelain in England, in the latter part of the eighteenth century.

Border Designs.—1. Acanthus Leaf. A decorative pattern consisting of jagged, pointed leaves, arranged side by side, used much by Josiah Wedgwood and his imitators, on jasper ware, etc. 2. Acanthus and Laurel. Com-

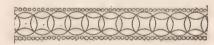


posed of acanthus and laurel leaves, arranged alternately. Used by Wedgwood and his imitators.

3. Anthemion. See Palmette, below.



- 4. Arabic, Mock Inscription. See Mock Arabic, below.
- 5. Beaded. An edging composed of small globules set close together, like strung beads.
- 6. Chain. See Circle and Square, below.
- 7. Chevron. See Herring Bone, below.
- 8. Circle and Square. Inter-



laced circles, each enclosing a curved-sided square. Used by Josiah Wedgwood and his pupil, William Adams, of Tunstall, England, on jasper ware. Also called *Chain Pattern* and *Coin Pattern*.

- 9. Crenelated. Same as Embattled.
- 10. Egg. Ovals or semi-

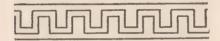
ovals, placed side by side. Similar to the *Egg and Dart* pattern, without the darts. Classical.

11. Egg and Dart. A border



design used by Josiah Wedgwood and other potters, consisting of alternating ovals and darts. Also called Egg and Tongue. Egg and Anchor.

12. Embattled. The simplest



form of the Fret.

- 13. Festoon. Representing a heavy rope of flowers tapering each way from the centre, hanging loosely and caught up at each end. Used by Josiah Wedgwood and others.
- 14. Fret. A border ornament composed of straight lines turning at right

angles, arranged in a regular repeating pattern. Same

as Key Pattern, from its resemblance to the wards of a key; also called Meander, Walls of Troy, and Greek Fret.

15. Guilloche. A band pat-



tern of classical design, representing plaited or intersecting curved lines. Called also *Chain-Guilloche*. Found on Greek pottery and Chinese porcelain. Used also by Josiah Wedgwood and others.

- 16. Helix. A term sometimes applied to the Palmette, which see.
- 17. Herring Bone. Two short



straight lines meeting at an angle and repeated at equal distancts, resembling the backbone of a fish. Chinese. Classical, etc. Same as *Chevron*.

- 18. Honeysuckle. See Palmette, below.
- 19. Hyacinth. A convention-



alized border, representing slender hyacinth flowers placed end to end. Used by Josiah Wedgwood, William Adams and other potters, on jasper ware.

20. Interlocking Circles. A



graceful border pattern composed of two series of circles which touch each other, so combined that the points of contact of one set touch the centres of the circles of the other set. A pattern originated by William Adams in the late eighteenth century, and copied to some extent by Mayer; Neale & Co.; Poole, Lakin & Co.; and by other English potters.

21. Ivy Leaf. A border com-

posed of heart-shaped leaves

repeated in a band. Used extensively by early Greek potters and by Wedgwood on painted and enameled pottery.

22. Ivy Wreath. A running



border pattern composed of a central undulating line from which spring on each side alternately ivy leaves and berries. Found on the ancient pottery of South Italy, etc.

23. Ju-i Head. An orna-



ment of cordate form, like the head of a Ju-i sceptre, repeated to form a band, as on the porcelain and stoneware of China. See *Sceptre*, below.

24. Key. See Fret.

25. Laurel. A band of slen-



der leaves alternating with flowers or berries, used by William Adams and Josiah Wedgwood.

26. Leaf. Composed of



pointed leaves arranged in zig-zag manner. Classical. 27. Lily. A row of four-



petaled flowers, each at the end of a stalk, enclosed in an arch. Found on jasper ware made by Josiah Wedgwood.

28. Lotus. A conventional



design of heart-shaped ornaments used by William Adams and Josiah Wedgwood. Also found on classical pottery.

29. Lotus Bud. Two series



of ellipses which touch each other, so combined that the points of contact of one set touch the centres of the ellipses of the other set, with lotus buds covering the points of contact. Between the buds are dots. Classical.

30. Meander. See Fret.

31. Meander and Star. Al-



ternating frets and stars. Classical.

32. Meander and Swastica.

Two lines of simple frets so arranged that they form swasticas where they cross. Classical.

ventional design suggestive of an Arabic inscription, but in reality composed of regularly repeated devices of no significance. Frequently found on Hispano-Moresco ware. See under *Ground Patterns*.

34. Oak Leaf and Acorn.
Used by Josiah Wedg-wood.

35. O. X. A handsome con-



ventional design resembling

the letters O and X, arranged alternately. Used by William Adams and perhaps others, on jasper ware.

36. Palmette. A fan-shaped



or conventionalized honey-suckle ornament, painted on Grèco-Roman pottery, etc., resembling the leaf of a plant, with radiating parts, varying in number from five to fifteen. Often found on the plinths of vases made by Wedgwood, Adams, Spode, and other English potters. There are several varieties, the Cordate, the Enclosed, the Oblique, etc. Also called Anthemion.

37. Ribbon and Ivy Leaf. A



handsome design used by Josiah Wedgwood.

38. Romanesque. A bold pat-



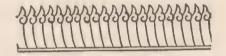
tern of scrolled leaves surrounding flowers, used by Wedgwood, Adams, and perhaps others.

39. Rosette. Star-shaped



flowerets arranged in a band. On Adams jasper ware, etc.

40. Sceptre. Conventionaliz-



ed Ju-i sceptres in profile, placed close together. Chinese.

41. Tongue. Tongue-shaped



ornaments arranged side by side, sometimes alternating in color to accentuate the design. Classical and Oriental.

42. T-Pattern. A design

المواووالوال

composed of large T-shaped motives repeated. A variety of the Fret. Chinese.

43. Trellis. Like lattice work.



44. TRIANGLE. Composed



of contiguous triangles, the alternate ones being reversed, each one being filled with parallel lines, which in the alternate triangles run in opposite directions. Chinese and European.

45. Walls of Troy. See Fret.

46. Wave. A running pat-



tern of double scrolls, the lower series being of a different color from the reversed upper series. Classical. Similar to the Vitruvian Scroll, in Roman architecture.

Boscage.—See Bocage.

made at Dres-

BÖTTGER WARE.—A hard, dense, dark red stoneware, susceptible of a high polish,

den, Germany, from about 1709 to 1719 by Johann Friedrich Böttger, in imitation of the Chinese Boccaro ware. The forerunner of Dresden or Meissen porcelain. See Boccaro Ware and Bayreuth Pottery.

BOTTLE.—A hollow utensil with an ovoid, cylindrical or pear-shape body and long slender neck, and possessing a flat or rounded base.

BOUQUETIER (Fr.).—A bouquet holder. Also a flower pot, or vase, for cut flowers, often having a perforated cover for the insertion of the stems.

Bowl.—A receptacle deeper than a saucer, whose diameter usually exceeds its height, with or without a basal rim, or chime; used to hold liquids or solids.

doubly curved sides, like two bulbs, the larger one above.

2. Fish. A tall jardiniere - shaped bowl of porcelain or stoneware, used

as an aquarium by the Chinese.

- 3. Footed. With spreading foot, contracted above, as Staffordshire creamware bowls.
- 4. Handled. Having two handles, as a bowl for bon-bons.
- form of half

 a spheret

 The normal

 shape. See Punch below.
- 6. Laver. A basin, or washbowl. Specifically a large, panshaped bowl with flat base and straight sloping sides. Found in Spanish and Mexican majolica.
- 7. Punch. A large bowl, usually of porcelain or stone china, for holding punch or other beverages.
- 8. Rose. Of globular form, with somewhat contracted mouth, for holding short-stemmed flowers.

9. Tub-Shape.
With somewhat sloping sides, like a tub.

Box.—A receptacle of rectangular, circular, oval, or other form, with a separate cover, or hinged lid, as a powder box, patch box, snuff box, etc.

Brianchon Lustre.—See under Lustre.

Broderie (Fr.).—The imitation of set embroidery or lace patterns, first painted on old Rouen faience.

Broseley Blue Dragon.—
See Blue Dragon.

Brown Crackle.—See under Crackle.

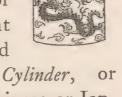
BRUEHL PATTERN.—Edge of plates having six pairs of o u t w a r d curves. On border alternate relief designs of sprays of flowers, and shell ornaments resting on basket work of different kinds. Named after Count Heinrich von Bruehl, supervisor

of the Meissen factory after

1733.

Brush Holder.—A vessel of cylindrical or

other form, for holding paint brushes. Called



also Brush Cylinder, or Brush Pot. Chinese or Japanese.

Buccaros.—See Terra Sigil-lata.

Bucchero Ware—A solidlycolored black polished pottery, frequently with relief
designs in imitation
of metal work. The
national pottery of ancient
Etruria, dating from about
the seventh to the fifth
century, B. C.

Buire (Fr.). — An ornamental drinking vessel of flagon form.



Bulb Pot.—A vessel with flat back and semicircular front with flat removable top on which are

several bottomless cups for holding bulbs. Made by various potters in England before and after 1800.

Bulb Tray.—A shallow receptacle, of rectangular, circular, or other form, for growing bulbs in wet pebbles. Chinese.

Burette.—A vessel of tankard or vase form, pear or flask shape, with or without handles, for holding liquids. Usually highly decorated. English altarcruets are usually so-called.

Burnishing (agate). After 1800 gilding was brightened by means of an agate burnisher.

Burnishing (au clou). Gilding on porcelain was formerly burnished by rubbing it with a metal point, as on old French Pate Tendre.

BURNT SIENNA YELLOW.—
See under Yellow.

A case for holding a flower pot.



CADOGAN-TEAPOT.—A peach-shaped vessel with spout and

handle. "A teapot copied

from an old Chinese model, said to have been introduced into England by the Hon. Mrs. Cadogan, and extensively reproduced at Swinton in the latter part of the eighteenth century. It is almost egg-shape, somewhat flattened at the sides, having a closed top and no lid. A spiral tube passes through an opening at the base and extends to within half an inch of the top. The pot could be filled only by inverting it, and when reversed the contents could be emptied only

through the spout' (Author's definition in Century Dictionary).

CAFÉ-AU-LAIT (Fr.).—The French name given to a chocolate colored glaze, more or less iridescent, used by Chinese potters. Same as Fond Laque.

CAMAIEU (Fr.).—Decorations painted in monochrome.

Camellia-Leaf Green.—A bright green frequently seen on Chinese porcelain.

CAMEO.—Relief ornament, as distinguished from *Intaglio*. Specifically that which is in one color, on a ground of a different color.

CAN.—A cylindrical coffee cup, of mug shape, so-called by old English potters.

CANDELABRUM.—A candlestick with arms for additional lights.

figures symmetrically arranged about a central stem. A style of decoration seen on Castel Durante and Urbino maiolica.

CANDLESTICK.—A pillar, or shaft, of varying form, surmounted by a small cup for holding a candle, and having a square plinth or circular, bowl-shaped or other base.

CANESTRELLA (It.).—A fruit dish, usually having a pierced or openwork rim. A form found in Italian maiolica.

Cane-Color Ware.—A yellow biscuit ware, with relief decorations, in the same color, or in other tints, produced by Wedgwood and his imitators in the eighteenth century. See Bamboo Ware.

mug of cylindrical form, particularly the white stoneware flagons made at Siegburg, Germany, in the sixteenth century.

Canister.—A bottle-shaped receptacle of rectangular, circular, or other form, for holding tea leaves. A teacaddy.

CANOPIC VASE.—A vase, or urn, with cover in the form of a head of a divinity, used to hold the viscera of the dead, made extensively at Canopus. Ancient Egyptian.

Canton China. — Porcelain or coarse white stoneware with blue painted decoration, made at Canton, China, sometimes improperly called India china, because it was transported by the East India Company from China into Europe. Also called Nankin China. See Fitzhugh Pattern and Willow Pattern.

CARVING. — Cutting designs in the dry body of a vessel before it is baked.

Casque Ewer. — A pitcher, or ewer in the form of a casque, as of Rouen faience.

Casting. — Forming vessels in hollow plaster moulds by filling the latter with liquid slip, which is allowed to remain for a few moments, and then poured out. A thin coating of clay adheres to the interior of the mould and after it has become sufficiently dry it can be removed.

CASTLEFORD WARE.—A term applied to a semi-translucent white ware, with slight glaze, supposed to have been made at Castleford, England, from about 1800 to 1820. It is decorated with reliefs, such as figure groups, the American eagle, the head of Liberty, etc., and with lines of color. The forerunner of Parian ware.

CAUDLE CUP.—A cup with one handle, for holding caudle.

bowl-shaped vessel, or pot with
two handles, tubular spout and sometimes
a lid, of tin enameled pottery, or Delft ware, made in
England, in the seventeenth
and eighteenth centuries.

CAUDLE URN.—A caudle pot of elaborate form, sometimes provided with feet.

CAULIFLOWER WARE.—Creamware modeled and colored in imitation of a cauliflower, made by Whieldon and other English potters in the latter half of the eighteenth century.

CAVETTO.—The bowl or depression in the centre of a plate or saucer.

C. C. WARE.—An abbreviation for *Cream Colored*, or white pottery, used by American potters.

CELADON.—The French name given to a glaze on Chinese porcelain or stoneware of various shades of green, from grass green to pale sea green or sage green, produced by protoxide of iron. The name was taken from the character of Celadon, a rustic lover in Honoré D'Urfe's romance of the seventeenth century (l'Astrée), whose costume on the stage was of a pale gravish green color. Martabani.

CENSER.—An Incense Burner.

CERQUATE (It.).—A decorative style of painting on Italian maiolica consisting of oak

leaves and acorns, usually in yellow on a blue ground, encircling a central design. Found on *Castel Durante* and other fabrics.

CHALK BODY. — See under Body.

CHAMBRELAN (Fr.).—A contractor who decorates in his own establishment (en chambre), or causes to be decorated for the trade, undecorated porcelain obtained from factories.

CHAMPLEVÉ—A style of decoration in which the patterns have raised outlines, or are cut out of the surface and filled in with colored enamels, slip or color, as in one variety of Grenzhausen stoneware, English slip-decorated ware, and Chinese porcelain.

CHANTILLY SPRIG PATTERN.
—See Barbeau.

Chime.—The basal rim or hoop, on which a vase, cup, saucer, or bowl rests.

CHINA.—A term commonly applied in England and the United States, to porcelain.

Chocolate Pot. — A tall, pitcher-shaped vessel, with handle, lip and cover, for holding hot chocolate.

Chrome Green.—See under Green.

Chrysanthemo-Paeonian Family.—See Famille Chrysanthemo-Paeonienne.

CHYTROS.—An ancient Greek cup.

CIDER Jug.—A large pitcher with lift handle in front, to facilitate lifting or tilting. See Lift under Handle.

CINCINNATI CHINA. — Hard paste porcelain made in China in

the latter part of the

eighteenth century, and decorated with the insignia of the American order of the Cincinnati.

CIRCLE AND SQUARE. — See under Border Designs.

CLAIR DE LUNE (Fr.).—See under Blue.

CLOBBERED WARE. - Porceiain which has been redecorated over the original decoration.

. CLUNY ENAMEL.—Lead-fluxed colored enamels used to decorate pottery at Cluny and Longwy, France, in imitation of cloisonné enameling.

COCK AND PEONY. - A pattern frequently found on Chinese porcelain of the Ch'ien-lung period and later, consisting of one or two barnyard cocks with peon-

ies.



Cockspur.—A contrivance of hardened clay, in the form of a caltrop, having four points, three of which serve as feet while the fourth, or upright one, supports a plate or other object while being fired in the kiln. Also called triangle, stilt, etc.

Coffee - Can.—See Can.

Coffee-Cup.—A drinking cup larger or smaller than a tea-cup. See Cup.

COFFEE-POT. — A vessel similar to a teapot, but usually taller and of greater capacity.



Coggle.—An iron or wooden wheel, with engraved pattern, used to decorate pottery by rolling it over the moist clay.

COLLAR.—The vertical band at the top of a vessel.

- Combed Ware.—Pottery with surface decoration in marbled effect, produced by combing while the glaze is wet.
- Combing. The process of combing the wet, newly applied color or colors on the surface of pottery with a coarse comb, or wire brush, to produce zigzag, or waving patterns.
- Confiturier (Fr.).—A jar for preserves.
- Compote.—A cake, or fruit dish, supported on a stem and foot.
- Compote. (Fr.).—Same as Compote.
- Copper Green.—See under Green.
- Copper Lustre.—See under Lustre.
- Cone.—A contrivance of baked clay, of conical form, for supporting an object while being fired in the kiln. See also *Cockspur*.
- CORN FLOWER.—Same as Barbeau and Chantilly Sprig.
- CORNE (Fr.).—A pattern which originated at Rouen, in which the principal deco-

- rative motive is a cornucopia of brightly colored flowers. See Faience a la Corne.
- Coventry Pattern.—See Lord Coventry Pattern.
- Cover.—A separate top for closing the mouth of a jar, box, vase, or other object. See *Lid*.
- cover with flat top, which fits over the upright collar of a vase or jar.
- 2. Crown. Modeled in the shape of a crown, as on Swiss and Pennsylvania-German pottery sugar bowls.
- 3. Disc. A flat, circular plate, with a knob for lifting, which rests on the horizontal rim in the mouth of a vessel, as a teapot or sugar bowl.
- 4. Dome-shape. A rounded or arched (bell-shaped) cover used on Chinese jars, Staffordshire teapots, etc.

- 5. Hat Shape. A pherical cover having a horizontal rim, and

hemis-

- a hollow collar or solid projection beneath, which fits into the mouth of a vessel, as on Chinese baluster vases.
- 6. Hinged. Opening with a hinge, as in some Castleford teapots.
- 7. Pivoted. Having one or two projections or spuds, which fit into niches in the horizontal edge in the mouth of a coffee pot or other object. By dropping the projections of the cover into the notches and turning it slightly, the cover is held securely in place.
- 8. Sliding. A cover which is slid into grooves from the back of the mouth of a vessel to hold it more securely, as in Castleford teapots.
- 9. Screw Cap. A cover of metal, porcelain or pottery, with a spiral thread, which screws into a groove on the neck of a vessel.

COVER FINIAL.—A protuber-

- ance on the top of a lid or cover of a tureen, sugar bowl, teapot, vase, etc., by which the cover may be lifted.
- 1. Acorn. Modeled in the form of an acorn.
- 2. *Bottle Shape*. Drawn out in the form of a slender bottle. See *Classical*, under *Handle* (cut).
- 3. Butterfly. In the form of a butterfly.
- 4. Button. In the form of a ball, or round, flattened button, plain or tooled.
- 5. Cone. Of pine cone shape.
- 6. Crabstock. In the form of a twig, bent to form a loop, usually accompanying a Crabstock handle or spout.
- 7. Dolphin. Modeled in the form of a dolphin.
- 8. Dragon. In the form of a Chinese dragon.
- 9. Figure. In the form of a human figure, as a draped and seated female, frequently seen in the black basaltes ware of different English potters, and in

Staffordshire creamware teapots, etc.

10. Floral. Modeled in the form of a flower, such as a rose, daisy, etc.

11. Fruit. Modeled in the form of a peach, pineapple, berry, plum, apple, pomegranate, etc.

12. Lion. A miniature Chinese lion, sometimes popularly known as Dog Fo.

13. Loop. Like a small handle, rising from the top of a lid, either plain, twisted, or plaited.

14. *Pineapple*. In form of a conventionalized pineapple.

15. Ring. A small ring set on edge.

16. Rococo. A vertical scroll or series of scrolls.

17. Shell. Modeled in the form of a marine, fresh water, or land shell.

18. Sphinx. In the form of a sphinx.

19. Swan. In the form of a swan, as in black basaltes, Staffordshire (sometimes improperly call-

ed Bristol) and Liverpool creamware.

20. Woman and Child. A seated figure of a woman with a child in her arms, as in Staffordshire creamware coffee pots, etc.

Cow CREAMER. — A cream jug in the form of a cow, the curved tail, forming the handle, and open mouth forming the lip.

CRACKED ICE.—See under Ground Patterns.

CRACKLE.—The crackling of glaze, produced by artificial means, as distinguished from *Crazing*.

1. Apple Green. A transparent, pale green, rather coarsely crackled glaze, produced by Chinese potters in the seventeenth and eighteenth centuries. French Verte Pomme.

2. Blue. See Lapis-Lazuli and Sapphire, below.

3. Brown. A crackled lustrous brown, or café-au-lait, glaze, on old Chinese porcelain.

- 4. Camellia Leaf. A fine crackle, camellia leaf or cucumber green glaze. Chinese, Ch'ien-lung period.
- 5. Celadon. See under Celadon.
- 6. Cucumber. Same as Camellia Leaf.
- 7. Emerald. A bright emerald green glaze with moderately coarse crackle.
- 8. Fen Ting. See Fen Ting Porcelain.
- 9. Fish Roe Same as Truité.
- 10. Fissured Ice. A medium size crackle, between Truite, the finest, and Giant, the coarsest. On Chinese porcelain.
- variety of crackle on porcelain or stoneware, the lines being few and far apart.

 Chinese.
- 12. Kyoto. A yellow glazed crackled stoneware similar to Satsuma ware, made at Awata, a suburb of Kyoto. Also made at Oti, near Yokohama, Japan.

- 13. Lapis-Lazuli. A rich, dark, crackled blue, of the Ch'ien-lung reign.
- 14. Lavender. A lavender or bluish gray glaze with coarse crackle. Chinese.
- 15. Mustard Yellow. A greenish yellow glaze with fine (fish roe) crackling. Known also as Fish Roe Yellow. Used in the Ch'ien-lung period. Chinese.
- 16. Pin Head. Same as Truité.
- 17. Pink. Crackle on white porcelain, made pink by rubbing vermillion into the cracks.
- 18. Sang de Boeuf (Fr.). See Ox Blood, under Red.
- 19. Sapphire Blue. A deep purplish blue crackle glaze, of the Ch'ien-lung period.
- 20. Satsuma. A hard buff stoneware with crackle glaze, made in the province of Satsuma, Japan.

21. Truité (Fr.). finely crackled glaze, resembling fish roe or the scales of a trout. Chinese,



Any

K'ang-hsi and Ch'ien-lung periods.

22. Turquoise. A bluish green, or turquoise, glaze with fine (truité) crackle. Principally of the Ch'ienlung period.

23. Yellow (Fish Roe). See Mustard Yellow.

CRADLE.—Minature cradles of slip-decorated ware, creamware, or salt glaze, ware formerly produced by Staffordshire potters for gifts.

Crazing.—The crackling of glaze, produced by unequal contraction and expansion of glaze and body.

Creamer.—A cream jug or small pitcher.

CREAM WARE.—A soft pottery made of white or cream colored clay, as Wedgwood's cream-ware, or Queen's-ware, Leed's pottery, etc. Cream colored

ware was first produced by Astbury early in the eighteenth century.

c. R. Juc.—A salt-glazed stoneware vessel of globular form, with cylindrical neck and relief medallion in front bearing the initials C. R. (Carolus Rex). Made in Germany (Grenzhausen) and possibly England, to commemorate the reign of Charles II.

CROCK.—A rude jar, usually of common stoneware, for holding liquids or solids, as an apple-butter crock. See *Crock*, under *Handle* (cut).

CROUCH WARE. — Pottery made of common clay and sand, glazed with salt, at first of a greenish tint, made in England late in the seventeenth century, before the invention of white salt glaze.

CRYSTALLINE GLAZE. — S e e under Glaze.

Cup. — A drinking vessel, varying in shape and size, for holding hot or cold drinks, and with or without a handle, as coffee cup, tea

cup, after dinner coffee (demi-tasse), etc.

1. Armillaire. The Tasse à thé Armillaire, made at Sèvres about 1830, is a broad, shallow cup, with foot and small curved handle.

- 2. Bell-Shape. In the form of an inverted bell, a pattern made at Sèvres and other places. See Regnier, below.
- 3. Berlin. A large, tall cup, standing on three feet, with handle rising above the rim, and relief portrait busts at front and sides.
- 4. Bouillon. A shallow cup with a handle at each side, for holding bouillon.
- 5. Bowl-Shape. The normal form of Chinese tea-cups, in shape of a small bowl, without handle, standing on a narrow basal rim.
- 6. Bucket-Shape. A small tea-cup of Chinese porcelain,

with flat base, straight, expanding sides, and without handle or basal rim.

- 7. Carrée. A cylindrical cup made at the Sèvres factory, whose diameter equals its height and whose vertical section is therefore square. The handle may be curved or angular, or otherwise vary in form. See Vincennes, below.
- 8. Conical. The Tasse à Café Conique, produced at Sèvres about 1811, is an inverted truncated cone in form, with a square handle.
- 9. Egg Shape. The Tasse à thé Serpent, made at the Sèvres factory, is a tea, or chocolatecup of half egg form, with an upright handle in the form of a serpent.
- Filet, produced at Sèvres about 1800, is a tall conical cup with upright loop handle on each side.

The Tasse à déjeuner de Fontainebleau, produced at Sèvres about 1838, is a goblet shaped cup with an inverted figure 5 handle.

12. Fragonard. The Tasse Litron Fragonard, produced at Sèvres about 1818, is a drum-shaped cup with projecting base and rim, and modeled upright handle.

13. Handleless. Without a handle, as old Chinese teacups.

14. Hessian. The Tasse à Café Hessoise, produced at Sèvres about 1830, is a pot-shaped cup, with wide mouth, small base, and small curved handle.

15. Invalid. A bowl-shaped cup, roofed over the front half, with handle and tubular spout, for feeding an invalid in bed.

16. *Jasmine*. The *Tasse Jasmin*, produced at Sèvres

about 1808, is in the form of a cylindrical vase with flaring mouth, having an upright handle modeled in the form of a dragon, serpent, or other creature.

with a broad lip, and handle frequently modeled in the shape of a dragon, animal etc. Usually mounted on three small feet or on an elliptical basal rim. Chinese.

18. Mug-Shape. In the form of a mug, with flat bottom and straight vertical sides, the height being greater than the diameter.

cup whose height slightly exceeds its diameter, and whose base is slightly smaller than its top, to permit of stacking, by setting one cup in another.

Invented by Peyre, director of artistic works at the Sèvres factory, in 1845, who evolved it from the Vincennes cup, of a century earlier, and changed the angular handle to a semicordate or curved one. This Peyre cup, which was made in eight different sizes at Sèvres, afterwards became a standard form in the porcelain industry throughout Europe, Peyre also originated other forms of cups of less importance.

20. Pot-Shape. Resembling a pot with wide mouth and somewhat bulging body, on a low foot or basal rim. See Hessian, above.

21. Rambouillet. The Tasse de la laiterie de Rambouillet (dairy cup of royal chateau of Rambouillet) produced at Sèvres about 1787, is of Greek skyphos form, having two horizontal loop handles.

22. Regnier. A breakfast cup, of inverted bell shape, with an upright handle, one

end modeled in the form of a human head.

Produced at the Sèvres factory about 1813.

23. Sacrificial. See Libation.

24. St. Cloud. A form resembling the corolla of a flower, reeded below and decorated in underglaze blue around the up-

per part, with or without a

handle.

25, Satyr's Head. Modeled in the form of a Satyr's head, with handle at back. Staffordshire creamware, early nineteenth century.

26. Semiove. The Tasse à thé Semiove, of the Sèvres factory, produced about 1837, is a cup of half egg form, with a Q-shaped handle.

27. Staffordshire. Like a
small, footed
bowl, with or without
handle.

28. Upright. A tall cup with straight sides, gradually widening to the top, rounded base set on a small basal rim and with or without handle.

29. Urn-Shape. Like a wide-mouthed urn, with rounded base set on a spreading foot. Usually with a modeled or upright handle.

30. Vase-Shape. In the form of a vase with flaring mouth. See fasmine, above. 31. Vincennes. A cylindrical cup with a pointed handle, produced first at Vincennes about 1746; also called Carrée (square), because its height equals its diameter.

32. Wine. A tall, oval or hexagonal cup with small flat base and wide flaring top,

as in Fuchien porcelain.

A bowl - shaped cup on long stem.

Chinese.

Cup Plate.—A small flat plate of pottery or glass on which, in olden times, the tea-cup was placed while the tea was cooling in the saucer. Also called *Tea-Cup Plate*.

stand of one or more shelves, or platforms, holding a service of custard cups. Found in French and American porcelain.

CUTTING WIRE.—A fine, pliable wire used to cut the thrown clay vessel from the wheel.

CYPRIOTE POTTERY. — The pottery of ancient Cyprus.

Decalcomania.— The process of transferring to the surface of pottery or porcelain prepared designs in colors.

Decor Barbeau (Fr.). — See Barbeau.

Deinos.—A cinerary, or wine vessel with rounded base and no handles. Classical.

Déjeuner (Fr.). — A small table service consisting of tray, tea-pot, sugar bowl, cream jug, waste bowl, and one or two cups and saucers. A breakfast set.

Delft.—Stanniferous pottery made at Delft and other places in Holland in the seventeenth, eighteenth and nineteenth centuries. The term is also applied to similar tin enameled ware made in England in the eighteenth century.

Della Robbia Ware. — Tin enameled altar pieces, pannels and plaques, usually of considerable size, beautifully modeled in full relief, by Luca della Robbia, a celebrated Italian sculptor, in the fifteenth century, and by his nephew, Andrea Robbia and the latter's sons.

Dentil.—A scalloped gold edging around plates, cups, saucers, etc., as in those of the eighteenth century. From the French dentelle (lace). Sometimes improperly spelled dontil.

Depas.—A drinking cup. Classical.

Depas Amphikypellon.—A double cup, or one divided into two parts, and having two handles or ears. Classical.

DIAPER PATTERNS. — See Ground Patterns.

DIPPING. — The process of glazing earthenware by submersion in a liquid glaze composition.

DIP WARE. — See Mocha Ware.

DISC - CUTTER. — A potter's tool consisting of a rod of wood, in one end of which is a nail, the other end resting on a small block of wood. The block is placed in the middle of a rolled-out sheet of clay, the other end of the arm being revolved, when the nail cuts out a perfect disc. These circular pieces of clay are then shaped over a convex mould to form pie plates.

DISH.—A vessel, of varied form, other than a plate, or platter. Usually deep, such as a vegetable dish, a tray, of irregular shape, etc.

Jug with handle modeled in the form of a dog, as the gilded or brown game pitchers of Isleworth, Eng-

land, the brown glazed hunting pitchers of Jersey City, N. J., Bennington and Burlington, Vt., etc. See *Hunting Pitcher*.

Door Prop.—A heavy object of pottery, glass, metal, etc., of globular, rectangular, or other form, to be placed on the floor to hold a door open. Sometimes called *Door Porter*.

Doulton Ware.—A brown, salt-glazed stoneware, of artistic character, produced by the Doultons at Lambeth, England, from 1815 to the present time.

Dragon.—A decorative subject used on Oriental pottery and porcelain.

r. Five-Clawed. The symbol of imperial power in China. Restricted to the use of the Emperors during the Ming and Ch'ing dynasties.

2. Four-Clawed. The emblem of princes of the third and fourth rank in China.

3. Three-Clawed. The imperial dragon of Japan.

The dragon of commerce in China. See also Blue Dragon.

DRAINER.—A flat, false bottom for a meat or fish platter, with perforations for allowing the juice or gravy to drain into the gravy well beneath.

DRUG BOTTLE.—A jar of circular, hexagonal, or other form, with small mouth and metal lid which screws on, for holding drugs. Frequently seen in the brown stoneware of Kreussen, Bavaria, of the seventeenth century. Sometimes called Food Bottle.

DRUG JAR.—See Albarello.

DRUM.—A cylinder used as a lamp or candelabrum standard, of jasper body, as produced by Wedgwood, Adams, and other English potters in the eighteenth century.

Duffer.—The English name for a forgery or counterfeit.

Dulong Pattern. — A style of decoration found on Meissen porcelain after 1743, consisting of four large rococo panels in relief, alternating with four smaller panels, each of which is divided into three parts having flower rococo decorations. name is derived from that of an Amsterdam merchant having business relations with the Meissen works.

Dummy.—An imitation of a pie or tart, in pottery or stoneware, made at the Wedgvood works and elsewhere in England during the famine of 1795-1802, constructed as a covered dish to hold sample foods. See *Pie Crust Ware*..

Dusting.—Glazing by applying the glaze preparation in the form of powder to the surface and afterwards melting in the kiln.

Dwight Stoneware.—Salt-glazed stoneware of putty color first produced by John Dwight, at Fulham, England, about 1671. Fine examples are in the

British Museum, and the Victoria and Albert Musem, London, England. They are noteworthy on account of their beautiful modeling.

Ecritoire (Fr.).—A writing stand with cups for ink, wafers, sand, etc.

Écuelle (Fr.).—A porringer with one, or two, handles.

EEL-SKIN YELLOW.—A brownish or olive yellow glaze used on Chinese porcelain.

Egg and Dart.—See under Border Designs.

Egg Ring.— A tall ring, shaped at the upper end to hold an egg. Made in cream ware by Davenport and other English potters.

Egg Shell Porcelain.— Chinese porcelain of great thinness, particularly that of the Ch'ien-lung period.

EGNATIAN WARE. — Apulian pottery with a black varnished surface, and over decorations in clay, or

"slip", colors,—white, yellow, purple and brown. Belonging to the third century

B.C. and found at Egnazia and other places.

EGYPTIAN BLACK WARE.—
Same as Basaltes.

ELECTUARY POT.—A maiolica drug pot, with handle and spout. See *Vaso di Speziera*.

red stoneware, imitating Chinese Boccaro ware, made by John Philip and David Elers at Bradwell near Burslem, England, at the end of the seventeenth century. It is decorated with small reliefs stamped with separate metal moulds on wads of clay applied to the surface. The term is also used in a

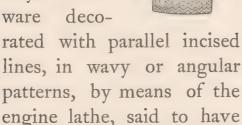
generic sense to indicate the wares of the Elers school. See *Boccaro Ware*.

ELIZABETHAN POTTERY. — A term erroneously applied to the earliest white salt-glaze in England.

ENCRIER (Fr.).-An ink stand.

Engine - Turned Ware. — Red and

black pottery or stone-



been invented in Stafford-shire about 1765.

Engobe.—A thin coating of slip on the surface of pottery.

Epergne.—A centre piece, or plateau, for the dining table, often elaborately modeled, or having several tiers. Same as *Surtout*.

ing wine or oil at entertainments.

The base is shaped like a pyxis, on which rises a long neck with elongated lip and high handle. Peculiar to Apulia. Classical.

Epinetron.—A semi-cylindrical, or shield-shaped object, used to cover the thigh and knee of a spinner and to pass the thread over. Also called *Imbrex*. Classical.

ETUI (Fr.).—An ornamental case for needle-work and toilet instruments.

Ewer.—A slender pitcher, or jug, with stem and foot and usually with expanded lip. See Aiguière, also Casque Ewer.

FAIENCE. — Pottery made of refined clay. The use of this term is now almost entirely restricted to the stanniferous faience of the French and other European potters.

FAIENCE A LA CORNE (Fr.).— Stanniferous faience, deco-

rated in polychrome with floral designs and a cornucopia, or

horn of plenty; produced at Rouen, France, in the eighteenth century, and copied later at other places.

Faience A NIELLURE (Fr.).— Faience with inlaid designs of colored clays, resembling niello work. Same as Henri Deux Ware.

FAIENCE D'OIRON (Fr.).— Same as Henri Deux Ware.

FAIENCE FINE. — A term applied by French potters to

English lead glazed creamware made in France during the latter part of the eighteenth and early part of the nineteenth century.

FAIENCE PATRIOTIQUE (Fr.).-

Stanniferous faiience produced at
Nevers,
France,



during the Revolution of 1789-1793, decorated with patriotic designs and incriptions.

Faience Porchaire (Fr.). — Same as Henri Deux Ware.

FAIENCIER.—A maker or decorator of faience, particularly of tin enameled faience.

FAMILLE CHRYSANTHEMO-PAEONIENNE (Fr.).—That variety of Chinese porcelain in which chrysanthemums and peonies predominate in the decoration. Jacquemart's classification.

Famille Jaune.—A variety of Chinese porcelain with decorations on a yellow ground.

of Chinese porcelain with polychrome decorations painted on a black ground, as black "hawthorn" vases. Chinese.

Famille Rose (Fr.). — A variety of Chinese porcelain decorated with a deep purplish rose color, such as rose-back plates, etc. The best examples belong to the Ch'ien-lung period (1736-1795). See Rose-Pompadour.

Famille Verte (Fr.). — A variety of Chinese porcelain, decorated in colors, in which a green enamel is prominent; developed in the K'ang-hsi reign (1662-1722).

FAN PATTERN. — Fan-shaped ornaments around the edges of plates, etc., the lobes being dark blue, red and

green, with gold diapering. Central design a conventional chrysanthemum. Worcester, England, about 1800. Also called Japanese Fan Pattern.

Feldspathic Glaze. — See under Glaze.

Fen Ting Porcelain.— Chinese porcelain of a dull, creamy white tint, frequently decorated in blue and possessing a tendency to crackle. Attributed to the K'ang-hsi reign (1662-1722).

FENG-HUANG.—A fabulous bird in Chinese art; the phoenix.

The emblem of the empress. See Ho-Ho.

Festoon.—See under Border Designs.

FINIAL.—See Cover Finial.

FISH BOWL.-See under Bowl.

Fish Roe Crackle.—See Truité, under Crackle.

FISSURED ICE.—See under Crackle.

FITZHUGH PATTERN.—A pat-

painted

tern

in blue, and occasionally 30 in red on Chinese porcelain of the Ch'ien-lung period. It has a central design of four pomegranates split in half, and four Hand-of-Buddha citrons, which central device is surrounded by four groups of flowers and symbols. Made principally at Canton. The Chinese porcelain on which this pattern appears is usually whiter than that of the Willow Pattern.

Five - Color Decoration (Chinese Wu ts'ai). Polychrome decoration in overglaze enamel colors, — red, yellow, purple, green, and overglaze or underglaze blue.

FLAGON.—A large vessel for holding liquids, having a handle and usually a lip and hinged cover. A variety of jug used for filling drinking vessels. See *Buire*.

FLAMBÉ (Fr.). — Streaked or mottled glazes of deep red,

purple, blue and other colors, produced by the Chinese potters in the K'anghsi and following reigns. Same as Transmutation Glaze. See Peach Bloom and Sang de Boeuf.

A fine quality of "Rockingham" pottery with a hard, brilliant glaze containing flint, mottled in brown, yellow, olive and blue in various combinations. Patented by Messrs. Lyman and Fenton in 1849 and made at the United States Pottery, Bennington, Vt., until 1858. See under Glaze. See also Bennington Ware.

FLOW BLUE.—A dark blue underglaze color which is not sharply defined but flows into the surrounding white glaze. Often seen in old English stone china.

FLOWER-POT.—A pot, or vase, for growing plants.
A small jardiniere, usually of funnel shape.

FLUTING.—Concave, curved or square grooving or guttering. Long vertical

grooves in a column. The reverse of *Reeding*, or *Rib-bing*.

Fond Laque (Fr.). — Literally, lacquered ground. Same as Café-au-lait. · A brown glaze used by Chinese potters.

FOOD BOTTLE.—See Drug Bottle.

Foot.—The expansion at the base of the stem of a vessel, usually circular, on which the latter stands.

FOUNTAIN. — A vase or water vessel, usually with a spigot hole in front.



Fox Head.—A drinking cup in the form of a fox's head, made by Wedg-wood and other potters, suggested by the ancient Greek rhyton.

Fret.—See under Border Designs.

FRITTED PORCELAIN. — Artificial Soft Paste Porcelain. See *Pate Tendre*.

Frog Mug.—A pottery mug with a modeled frog inside, such as was produced in Staffordshire and Sunderland, England.

FRUTTI (It.).—A style of Italian maiolica painting. Combination of fruits and leaves.

Fuchien Porclain.—A hard paste porcelain, of fine grained texture and brilliant, heavy cream white glaze, resembling in appearance the soft, fritted porcelain of Europe; improperly called "soft paste." Chinese, of the K'ang-hsi and two following periods.

FUDDLING CUP.—A group of several cups joined together at the sides and communicating with each other so that the contents of all could be drunk from one. Old English.

Fulham Stoneware. — Salt-glazed stoneware made at

Fulham, England, in the FURNITURE REST. seventeenth and eighteenth centuries. See also Dwight Stoneware, and Midnight Conversation Jug.

A small stand to raise the leg of a piece of furniture, or stove, from the floor. GADROON.—See Godroon.

Gallipot.—See Baluster, under Vase.

Garniture.—A set of vases, usually three, five or seven in number, intended to be kept together.

GARNITURE (Wu Shê of the Chinese). A set of five vases, the central one with mouth smaller than the diameter of the body. On each side is a covered jar, and at each end a beaker-shaped vase with broad, flaring mouth. This garniture is used on a long table in the reception hall.

GARNITURE DE CHEMINÉE

(Fr.).—A

mantel set
of five

vases, consisting of a central covered jar, a covered
jar at each end, and twobeaker-shaped vases between. This was the con-

ventional garniture in Dutch interiors of the sixteenth and seventeenth centuries, whether of Delft pottery, or Chinese porcelain. Similar garnitures, produced in China from about 1790 to 1810 for the European and American markets, are often improperly called "Lowestoft."

An incense urn in the centre, a pricket candlestick at each side, and at the ends two other pieces which are changed with the seasons.

Gaudy Painted Ware.—

Creamware made by William Adams of Greenfield,



and other Staffordshire potters, in the first half of the nineteenth century, decorated with bold, gaudily painted flowers and other designs.

GIANT CRACKLE.— See under Crackle.

GINGER JAR. — A spherical jar, of porcelain or stone-ware, usually having a cap or dome-shaped cover, as the so-called Hawthorn jars of the Chinese. See Hawthorn Pattern.

GIRETTO (It.).—The ring on the base of a large plaque, as a *bacile* of Pesaro maiolica, on which the piece rests.

GLACIER (French Glacière).—
A vessel for holding ice.
Made by Wedgwood and
other potters. See Seau.
GLASS GLAZE. — See under
Glaze.

GLAZE.—A glassy preparation applied to the surface of pottery or porcelain to render it impervious to liquids.

1. Aventurine. Containing auriferous particles, resembling gold.

2. Crystalline. A glaze showing crystallizations, in various colors. Developed on porcelain by modern French, German, Swedish, and American potters.

3. Egg Shell. A dull, creamy glaze of fine texture resembling the smooth surface 'of a pigeon's egg, as seen in a certain variety of Persian pottery decorated with paintings of human figures, etc., in colors, and attributed to the ancient city of Rhages.

4. Feldspathic. A hard glaze containing feldspar, used on hard paste porcelain.

5. Flint Enamel. A brilliant, colored lead glaze made hard by the addition of flint. Used on a high grade of "Rockingham" or mottled pottery, known as "Patent Flint Enamel Ware," at the United States Factory, Bennington, Vt., from 1849 to 1858.

6. Glass. A glass surface of great hardness, used on Egyptian and Persian pottery. See Silicious, below. 7. Gold-Stone. An aventurine glaze possessing an auxiferous sheep. Called

auriferous sheen. Called also Tiger's-Eye Glaze.

8. Harlequin. A spotted glaze of various colors,-red,

yellow, green and brown, applied to certain Chinese porcelains.

9. Lead. Common transparent glaze used on ordinary pottery, creamware, etc., applied either as a dry lead powder, or as liquid red lead.

10. Mat. A dull glaze without gloss.

11. Plumbeous. Same as Lead Glaze.

12. Saline. Same as Salt Glaze.

13. Salt. A transparent hard glaze with pitted, or ostrich egg, surface, produced by throwing rock salt into the kiln from above, at a certain stage of the firing, which vaporizes and settles on the surface of the stoneware in a thin film.

14. Silicious. A glass glaze composed of silex (sand) and an alkali, as soda or potash. Same as Glass Glaze.

or thin deposit on the surface of pottery, produced

by smearing the inside of the sagger, or fire-clay receptacle, with the glazing preparation, which vaporizes in the heat of the kiln, and settles on the surface of the enclosed ware.

opaque white enamel, of great hardness, containing a percentage of oxid of tin. Used on Maiolica, Delft, and other European Faience.

17. Tiger's-Eye. An aventurine glaze resembling the luminous appearance of a tiger's eye.

18. Tiger-Skin. Similar to Harlequin. Also the brown mottled glaze on old Rhenish salt glazed stoneware.

19. Tin. Same as Stanniferous Enamel.

GOAT AND BEE JUG. — A small cream jug with relief designs of a bee and goats, made at Chelsea, England, about the middle of the eighteenth century.

Goblet. — A drinking cup with stem and foot.



Godroon.—A convex, rounded, elongated ornament, repeated in a band, encircling the neck, stem or body of a vase, or other object.

Gold Lustre.—See under Lustre.

Golden Lustre. — See under Lustre.

Gold - Stone. — See under Glaze.

Gombroon (or Gombrun)
Ware.—A thin,
white, translucid, porcelanous glass-glaz-

ed pottery, usually with perforations filled in with translucent glaze, made in Persia in the eighteenth century. So-called because first shipped to Europe through the port of Gombroon.

Gotzkowsky Pattern.— Used on Meissen porcelain in 1741 and later;
named after J.

E. Gotzkowski, a patron of
the works,
consisting
of four sprigs of flowers on
the rim and a wreath of
flowers tied with a bow of
ribbon in relief in the centre.

Granite Ware. — A variety of pottery with a grayish or blueish mottled glaze made by Wedgwood and his imitators.

GRAVY BOAT.—A boat-shaped receptacle with handle at one end and lip at the other, for gravy or sauce.

Graybeard.—Same as Bellarmine and Bartmann.

Grease Spots.—Translucent spots in the paste of early fritted porcelain, caused by imperfect mixing of the ingredients. Seen in old Sèvres, Tournay, Chelsea and other old French and English porcelains. The same phenomenon occurs also in

early hard paste Meissen porcelain. Also called "Mooning."

GREEK FRET.—See Fret.

GREEN.—Glazes, backgrounds, and decorations of various shades of green.

1. Apple. See under Crackle.

2. Bronze. A dark green found on Chinese porcelain.

3. Camellia Leaf. See under Crackle.

4. Celadon. See under Celadon.

5. Chrome. A yellowish green produced from chrome, first used at the Sèvres factory about 1804, superseding the darker copper green previously used. Called in French Vert Jaune.

6. Copper. A dark green used on Sèvres porcelain previous to 1804. See Chrome, above.

7. Cucumber. See under Crackle.

8. Emerald. See under Crackle.

9. Pistache. A pale green of the tint of pistachio nuts.

Occasionally found on old Chinese porcelain, and highly prized by collectors.

10. Snake-Skin. A green glaze with prismatic sheen. Chinese.

II. Vert Jaune. See Chrome, above.

12. Vert Pomme. See Apple Green, under Crackle.

Green Family. — Same as Famille Verte.

Green Frog Ware. — A queen's-ware dinner service, made by Wedgwood and

Bentley in 1774, for Queen Catharine of Russia, each piece having a small green frog painted in the border, or near the edge.

Green Lustre.—See under Lustre.

Grès (Fr.).—Salt-glazed gray or brown stoneware, made in Germany, Flanders, and France, from the sixteenth to the nineteenth century.

Grès de Beauvais (Fr.).— Same as Grès de Savignies. Grès de Savignies (Fr.). Ground Patterns. — Diap-A partially vitrified ware resembling stoneware, decorated with opaque blue enamel, made in France in the sixteenth and seventeenth centuries.

Grès Flamand (Fr.).—Flemish salt glazed stoneware.

Grisaille (Fr.).—Painted in various shades of gray. Gray Camaieu.

G. R. Jug.—A salt glazed stoneware vessel, similar to the A. R. and W. R. Jugs, with medallion bearing the initials G. R. (Georgius Rex). Made in Germany and possibly England in eighteenth century. Also a bottle-shaped jug of white salt glaze, with design filled in with blue, consisting of a medallion in front with a crown and the initials G. R. in relief. made in Staffordshire in the reigns of George II. and George III.

ered or figured patterns filling in borders and undecorated backgrounds of porcelain or pottery.

I. Briqueté (Fr.). Imitating brick-work. A pattern painted in gold on dark blue ground. Old Sèvres.

2. Bryony Leaf. A diaper

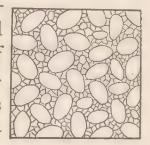
composed of threeparted leaves, usually combined



with six-petaled flowers, in blue or lustre. Hispano-Moresco.

3. Caillouté (Pebbled).

(Fr.). Circles and ovals of different sizes crowd-

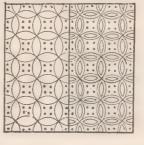


ed together, painted gold on lapis lazuli ground. Old Sèvres.

4. Checker-Board. Composed of squares of alternating colors.

5. Coin. Interlacing circles

resembling overlapping coins, with centres either



plain or filled in with dots or small ornaments. Chinese.

6. Cracked Ice. Broken

straight lines forming irregular squares, in imitation of the



markings of cracked ice. Painted in dark blue on a lighter "pulsating" blue ground, as on hawthorn vases of Chinese porcelain.

- 7. Cross-Hatched. Composed of two series of equidistant parallel lines, crossing each other at right angles.
- 8. Curl. Composed of

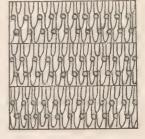
curls, likesmall shells, arranged close together. Chinese.



9. Diamond. A net-work of parallelograms arranged diagonally, with centres either plain or simply decorated. Chinese.

10. Dot and Stalk. A

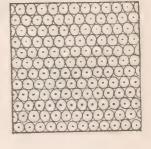
diapering resembling dots and stalks, usually in golden



lustre, on the ancient ribbed Hispano - Moresco plaques of Valencia, Spain.

II. Fish - Roe. A diaper of small

circles
placed
close together,
either
plain or



each one enclosing a dot. Chinese.

12. Honey Comb. A pat-

tern of hexagons, each row breaking joints

with those



above and below. Either plain, starred, or flowered. Chinese.

13. Hour Glass. Composed

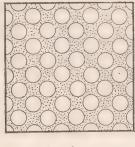
of waving lines,
crossing each
other at
right



angles, forming figures of hour glass shape. Chinese.

14. Lacework. Small, uni-

form circles arranged in a regular pattern,



with speck work between, frequently painted in gold on royal blue ground. Old Sèvres.

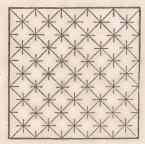
15. Mei. A ground pattern composed of mei blossoms. Chinese.

ventional design resembling in appearance e

Arabic inscriptions. Found on Hispano-Moresco ware.

17. Network. Series of

lines running at right angles, forming squares,



with dots or cross lines at the intersections. Chinese, etc.

18.Octagon and Square. Oc-

tagons
joined
by small
squares.
A common dia-

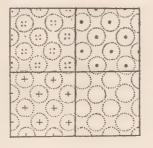


per pattern on fine Chinese porcelains of the eighteenth century.

19. Oeil de Perdrix (Eye of the Partridge). (Fr.). Dotted circles arranged in a regular pattern, usually

painted in gold on a royal

b l u e ground, butsomet i m e s painted in blue



on a white ground. The "Partridge Eye" is of several different varieties, usually with a dot in the centre, but sometimes with a small cross instead of the dot, and occasionally without any central ornament. The most elaborate form consists of reserved white circles in a blue ground, with gold dotted outlines and inner circles of gold with a dot in the centre of each. See Trellis, below.

pattern of plume. A complex pattern of plume-likescroll-work, either painted or engraved, on Chinese

21. Ring. Rows of circles

porcelain.

touching each other and breaking joints with the rows above and below. Either plain, or enclosing simple ornaments. Chinese.

22. Scale. Imbricated like the scales

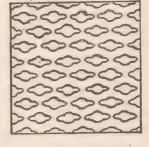
of a fish.
Oriental
and European.
Blue diapering on



a powder blue ground, as in old Worcester porcelain. Red scale-work, as in old German porcelains.

23. Shuttle. A diaper

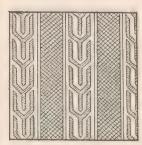
of boats haped or shuttle-shaped figures, as



in Japanese porcelains and enamels.

24. Sponged. A mottled or clouded ground produced by applying colored glazes with a sponge, as on Dutch, German, and English Delft.

25. Spur. pronged, spurshaped motives, as on Hispano-

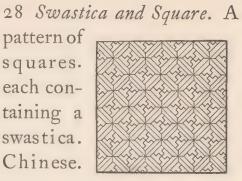


Bands of three-

Moresco ware.

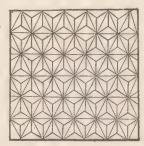
each containing a

swastica. Chinese.



26. Star and Cube. A pat-

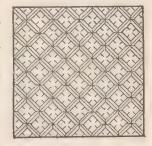
tern consisting of diamondshaped figures so combined



that they resemble tiers of cubes, and also six-pointed stars. Chinese, etc.

29. Trellis. A lozengeshaped, or square, pattern,

each parallelogram enclosing a fourarmed



cross, or quatrefoil ornament. Chinese. Sometimes enclosing a "Partridge Eye." cennes, old Sèvres, etc. See Oeil de Perdrix, above.

27. Swastica and Bar. An

ornament composed of Ishaped bars, alternately



arranged at right angles, forming swasticas where the arms meet. Chinese. 30. Vermiculate. A ground-

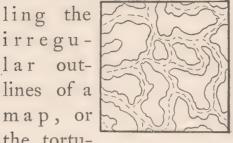
work of lines resembling the maze-like, but sym-



metrical trail of a worm. On old English pottery, lustre, etc.

31. Vermiculé (Fr.). Re-

sembling the irregular out-



map, or the tortu-

ous trail marks of a worm, as on old Sèvres porcelain.

32. Vine Leaf. A diaper of

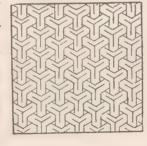
leaves, tendrils, and flowers, in blue or golden lustre, as seen on



Hispano-Moresco plaques,

33. Y-Diaper. A pattern

composed of symmetrical, threea rmed figures,



resembling the letter Y. Common on old Chinese porcelain.

GUBBIO LUSTRE.—See under Lustre.

Guilloche.—See under Border Designs.

Guinea Pattern. — A figure

of a bird rudely painted on creamware in bright colors, on a dappled



or sponged ground of blue, green, etc; first produced in Staffordshire, England, early in the nineteenth century.

Guldan (Per.).—A Persian flower holder, of jar form, with a central tube and surrounding tubes rising from the shoulder.

Guttus.—A lamp-feeder, or filler; a circular, flat vessel with a ring handle at one side, and a spout rising from the front. Common in Southern Italy.

Hanap.—A large drinking vessel or cup of precious material and of elaborate work manship, used in the sixteenth and seventeenth centuries, to serve dignitaries. A goblet-shaped cup of earthenware, with handle and spout, as in Henri Deux ware.

Handle. — The protuberance or projection at the side, back, front or top of a vase, teapot, jug, cup, bowl or other vessel, by which it can be raised or carried.

- 1. Aiguière. Ornately modeled in the form of a man, satyr, serpent, etc., as the handles of Henri Deux ewers. See Aiguière.
- 2. B-Shape. A double curve, one above the other, resembling the letter B, as

on old English Tygs. See Tyg.

3. Bail. Rising above and across the top of a vessel like the handle of a pail or basket, as on a Chinese teapot, etc. 4. Barberini. A plain handle of curved-right-angle form, as of the Barberini, or Portland vase; found on Turner stoneware jugs, etc. See Portland Vase.

5. Böttger. A handle with the ends curled in opposite directions, with the larger and inward curve above, like an interrogation mark. Frequently found on the red stoneware teapots of Johann Friedrich Böttger of Dresden (1709-1719) and on later wares. Also called Query Handle. See Böttger Ware.

6. Branch. See Rustic below.

7. Bristol. A figure 3-shape handle, peculiar to Bristol hard paste porcelain cups.

8. C-Shape. A bent handle with both ends curled in, resembling the letter C.

9. Classical. A long, upright loop rising above, and parallel with, the upper rim of a vase, as of the urn-shaped jasper or black basaltes of Josiah Wedgwood, and of Minton vases. Derived from the Greek Lekane.

curved or semicordate handle, as on old Liverpool creamware jugs, ordinary china teacups, mugs, etc.

vertical column, or pair of columns joining the upper projecting edge of a vase with

the bulging body beneath, as on Apulian Kraters.

12. Crabstock. See Rustic, below.

ear-shape shelf at each side of a pottery or stoneware crock or jar, with a hollow beneath in which the fingers of the hand are inserted to raise the vessel.

or horizontal strap-like strips crossed, and usually terminating at the ends in antefixes. Found on old Canton pieces, improperly called "Lowestoft," and on old Leeds cups, teapots, bowls, etc. See Sinico-Lowestoft, also Plaited, below.

end recurved or rolled outward into a curl, forming a ring, as on old Grenzhausen (Westerwald) and other German stoneware.

16. D-Shape. Like a bow,

resembling the letter D, as on Wedg-

wood and Adams teapots, etc.



17. Dipper. A straight bar, either hollow or solid, as that of a ladle or dipper, English salt glaze creamer, etc.

18. Dog. Modeled in the form of a gray hound or other dog. See Dog Handle Pitcher.

19. Dragon. Modeled in the form of a lizard, or dragon, either naturalistic or conventionalized, as on Chinese porcelain incense burners, cups, etc.

20. Ear-Shape. A vertical curved handle resembling the outline of a human ear,

having a large curve above and a smaller one beneath, as in old Sèvres teapots, teacups, etc.

21. Elliptical. A plain oval handle without ornaments or projections, as that of the ordinary porcelain teapot, or teacup, of English manufacture.

22. Eyelet. A small vertical ring or loop on water bottles or other vessels for passing a cord through for suspension.

23. Figure. An upright, horn-like handle, modeled in the form of an angel, cupid, griffin, or other figure, as on old French porcelain vases.

24. Figure Seven. Pointed, below.

25. Flat-Iron. Resembling the handle of a flat iron, the straight bar being vertical, joined to the body by scrolls. Found on old English silver lustre pitchers, etc.

handle 26. Forked. A which divides at the end and joins the body in two places.

27. Gothic. Conventional, angular form, as on white stoneware jugs made by C. J. Meigh,

Staffordshire, about 1840.

28. Greek. A horizontal loop, curving slightly upward as those of the Greek Kylix, Kalpis, Krater, etc. 29. Horn - Shape. Like an upright, straight or curved horn rising from the opposite shoulders of a vase, as on some French forms, or on the so-called Chinese "Lowestoft" vases. See Horned, under Vase.

30. Knob. A protuberance in the form of a ball, or modeled to represent a human mask, an animal, animal's head, etc., at the side of a vessel, such as a vase, sugar-bowl, etc.

31. Lift. A shelf-shaped h and le, or clutch, at the front of a large pitcher, for lifting, in conjunction with the back handle.

32. Lizard's Tail. Terminating at the lower end in a long point, which runs down the body of a vessel, resembling the tail of a lizard, as on old German and Flemish stoneware.

33. Olpe. A long upright loop, rising above and at a right angle to the upper rim of a vessel, like the handle of a Greek Olpe, as seen on Tucker (Philadelphia) vase-shaped pitchers.

34. Plaited. Similar to a Crossed Handle, but having three or more intertwined strips, instead of two.

35. Pointed. Shaped somewhat like a figure seven, with a point at the upper part, as seen in the handles of English lustre ware jugs.

of a pretzel. In the form of a pretzel, as on Swansea and Nantgarw cups.

37. 2-Shape. A ring with a curved tail, standing at a right angle with the side of a cup, etc., as in Adams

jasper, Sèvres porcelain (1837), etc. See Semiove, under Cup.

38. Rectangular. Of rectangular or square shape, as on a vase, teacup, Rhodian mug, etc.

39. Ring. A complete circle, or ring, attached flat to the side of a vessel, or pendant and swinging.

40. Rococo.
Scrolled, as on jugs and cups of old English copper lustre ware, etc.

the branch of a tree. Same as Crabstock. A distinction is sometimes made between Crabstock and Branch, the latter having a section, sometimes half an inch long, projecting from the

main stalk, which in the former is cut off.

42. Sceptre. In the form of a broad, flat Ju-i Sceptre, rising vertically from each side of an incense burner. Chinese.

43. Serpentine. In the form of a snake, or intertwined serpents, as on vases of Italian maiolica.

44. Shell-Shape. In the form of a fresh water, land or sea shell, as in French tin-enameled tureens, etc.

45. Strap. A flat loop, or broad ring, bent like a curved or rectangular strap, and attached to the sides of a vessel, as a Pilgrim bottle, for passing cords through for suspension. See Pilgrim Bottle.

46. Swan's Neck. A long slender, volute handle, as of a cup, usually rising above the side of a vessel and terminating in a bird's head or other conventional device.

47. Volute. Terminating

in a wheel-like scroll above the top of a vase, as a Greek Krater.



48. Winged. A flat, upright, wing-shaped handle projecting at a right angle from the side of a vase, of Hispano-Moresco or Moorish form.

Hand-of-Buddha Citron.—
A decorative motive used in Chineseart. See Fitzhugh Pattern.

HARD PASTE PORCELAIN.—
Porcelain made of kaolin and feldspar. Called Pate
Dure by the French.

HARLEQUIN GLAZE. — See under Glaze.

HARVEST BOTTLE. — An annular, or ring-shaped bottle, of stoneware or pottery, so-called because of the belief that it was carried on the arm of the harvester while he worked in the field.

HAT STAND.—A porcelain stand for holding a hat. Found in Chinese porcelain.

HAWTHORN PATTERN.—The so-called "Hawthorn," or "Plum Blossom" decoration of Chinese porcelain was developed in the K'ang-hsi reign, and the superb spherical jars with bell-shaped covers, painted with plum blossoms in rich, deep blue, date from this period. There are four distinct varieties of the blue and white hawthorn pattern, the "ascending stem," the "descending stem," the "scattered blossom," and the "cluster blossom," in which stemless flowers are arranged in groups.

HELMET PITCHER.—A cream jug of stone-ware or porcelain, in the form of an inverted helmet, made by Chinese potters for the European and American

markets, in so-called Lowestoft style, or in Canton china.

HERALDIC CHINA.—See Armorial China.

HENRI DEUX FAIENCE (Fr.). — A lead glazed pottery of fine white clay, with impressed patterns inlaid with clays of different colors, and with modeled designs in high relief. Made near Oiron, France, between 1530 and 1560. Also called Faience d'Oiron, Faience a Niellure and Faience Porchaire.

HINGED COVER.—See Hinged, under Cover.

HISPANO-MORESCO WARE.—

A Stanniferous pottery, with metallic lustres and blue deco-



rations, made in Spain under Moorish influence from the fourteenth to the eighteenth century. Also called *Hispano-Moresque*.

Ho-Ho. — The Japanese name for the Phoenix; an Imperial Emblem of Japan. See Feng-huang.

Holmos.—A wine vessel, or goblet, on tall stem. Classical.



HOT WATER DISH.—A double plate with hollow space between, and small orifice on rim through which hot water is poured to keep the contents of the plate warm. Chinese. For the European market. Also frequently found in old pewter.

Hunting Pitcher.—A brown glazed jug with hunting scenes in relief. See Dog Handled Pitcher.

Hyacinth. See under Border Designs.

HYDRIA.—A vase for water carrying, with two horizontal, loop handles at sides, and a large upright handle at back. Classical.

IMPERIAL YELLOW.—See under Yellow.

A vase or jar with perforated cover, in which incense is burned.



INDIA CHINA.—A name improperly given to *Canton China*, which see.

INGLAZE DECORATON.—The ornamention of a vessel by painting on the unfired glaze, which latter becomes incorporated with the decoration when baked in the kiln.

Insufflation.—The process of applying color to the surface of the porcelain by blowing the liquid glaze

through a tube, at the far end of which is stretched a piece of gauze. The fine spray of color bursts into tiny bubbles and settles on the ware, producing a finely speckled or spotted effect. Used by Chinese potters, particularly in the K'ang-hsi and Ch'ien-lung periods. See *Powder*, under *Blue*, *Tea Dust*, *Iron Rust*, etc. Also *Sunder-land*, under *Lustre*.

Intaglio. — The opposite of Cameo. Sunken decoration.

Interlocking Circles.—See under Border Designs.

IRON RUST.—Soufflé glaze of metallic aspect resembling rusted iron, used by Chi-

lung and later reigns.

IRONSTONE CHINA.—Same as Stone China. A commercial ware for table and toilet purposes. Also called White Granite, Hotel China, etc.

nese potters in the Ch'ien- ISTORIATO (It.) .- Figure painting, historical, mythological, etc., especially characteristic of Urbino and Faenza maiolica.

JACKFIELD.—A variety of red pottery covered with a brilliant black glaze. Sometimes decorated with reliefs, gilding and enamel colors. Made by Thursfield at Jackfield, Shropshire, England, in the eighteenth century.

JAPAN PATTERN. — Panels alternately white and blue, with red, green, and gold decorations, in which the Japanese chrysanthemum, or imperial crest (kiku-mon), appears, as in early Worcester cups, saucers, plates, etc. Usually bearing the square mark in blue.

JAR.—A deep vessel, of cylindrical or ovoid form, with a wide mouth, and flat base, as a pickle jar, haw-

thorn jar, etc., the latter having a dome-shaped or cap cover.

JARDINIÈRE. — A large flower pot, tray, stand or box, of more or less decorative character, for growing plants, or cut flowers.

JASPER.—A dense, vitrified, opaque, unglazed stoneware, containing a considerable percentage of carbonate or sulphate of baryta, either tinted throughout the body, when it is called Fasper or (after 1785) only on the surface, when it is called Surface, or Dipped, Fasper, having applied relief designs in white or other colors. Produced by Josiah Wedgwood from 1775 to 1795, and by his imitators. See Border Designs.

JESUIT CHINA.—Chinese por-

celain painted with Christian subjects, copied from European



engravings and prints.

JET WARE.—A pottery with a jet black glaze. See fackfield.

Joss-Stick Holder.—A receptacle for Joss (a corruption of the Portuguese word Dios), or perfumed sawdust, sometimes in the form of a lion

on a pedestal from which springs a little tube, in which the Joss-sticks are inserted.

Jug.—A vessel with swelling body and a handle, usually with a bottle mouth, to be closed with a cork. For holding molasses, vinegar and other liquids. Also a small pitcher or cream jug.

Ju-I Head.—See under Border Designs.

KAKIYEMON.—A style of ceramic painting, consisting of sprays of flowers, small groups of birds, symbols, etc., scattered spagingly over the surface, in bright colors. So named from its originator, a Japanese potter at Imari, in the province of Hizen.

With two sides handles and upright handle at back, which does not rise above the rim, used for oil, water, etc. Classical.

KANTHAROS.—A drinkingcup on a high
stem, with two
long loop handles rising at
right angles from
the rim and sweeping down

to the base of the bowl. Classical.

Karchesion. — A variety of Kantharos, or two-handled cup, the bowl being somewhat contracted in the middle. Classical.

Kelebe.—A variety of Krater, with columnar handles extending from the rim to the ovoid body. Classical. See Columnar, under Handle.

KEY PATTERN. - See Fret.

KNOB. - See Cover Finial.

Koro.—An incense burner.

Japanese.



Kотном.—A cup with recurved mouth, for holding incense or drinking water. Classical.

Wine, having a flat base, broader than that of a skyphos and two horizontal loop handles projecting from the upper rim. Classical.

KOTYLISKOS.—A small toilet vase of elongated form, narrowing toward the small flat base.

Classical.

KRATER.—A large, widemouthed vessel, with two
handles, for
mixing wine
with water. Lucanian
Krater, with four handles,
two horizontal and two upright. There are various other forms, such as the Calyxshaped, the Bell-shaped,

the Volute-handled, the Column-handled, etc. Classical.

Kuan Yin. — Chinese Goddess of Mercy; usually in porcelain, sometimes holding an infant in her arms.



KYATHOS. — A ladle-like cup, with foot and long, upright loop handle at one side, for dipping out wine from the Krater. Classical.

Kylichne.—A little Kylix. Classical.

Kylix.—A shallow bowl with two horizontal, up-ward curving loop handles, and supported by a long stem and foot. Classical.

LABEL. — An oval, square, or shield-shaped tag bearing the name of a liquor, for hanging on a decanter, as the delft labels of Liverpool, the porcelain labels of Meissen, etc.

Lace Bowl.—A variety of Rice Grain porcelain, with lacelike designs, attributed to the Ch'ien-lung Reign (1736-1795). Chinese.

LAMBREQUINS (Fr.).—A convention-alized pattern suggested by the radiating traceries and pendant ornamentation of a lambrequin. First used on old St. Cloud and Rouen faience.

LANGE LYSEN, or Lange Lijsen (Long Elizas).— Chinese porcelain vases with paintings of long, graceful girls; so called by old Dutch collectors and in auction catalogues.

Lang Yao.—Chinese name for Sang de Boeuf. Literally Lang Pottery, from the name of Lang T'ing-tso, who was a viceroy in the beginning of the reign of K'ang-hsi.

Lantern.—A vase of varying form,—circular, hexagonal, etc.,—with perforated sides, as Chinese porcelain.

Lapis - Lazuli Blue. — See under Crackle.

Laque Burgautée (Fr.).—
Black lacquered porcelain inlaid with mother-of-pearl designs, made by the Chinese potters in the K'anghsi period (1662-1722).

LATHE.—A machine similar to a potter's wheel, on which vessels in the dry clay state are revolved to

have the surface shaved evenly. Sometimes used in the same sense as Wheel.

Laurel. — See under Border Designs.

Lava Ware. — A variety of stoneware made by German potters. See *Rustic*, under *Lustre*.

LAVABO. — Same as Laver.

LAVER. - See under Bowl.

Lead Glaze.—See under Glaze.

Lebes. — Similar in form to the *Deinos*, but used as a kettle in cooking. Classical.

Jar with two vertical handles, and cover often elaborately modeled. Classical.



LEKYTHOS. — An oil cruet, of tall, cylindrical form, with foot, long, slender neck, cup-shaped top, and a vertical loop handle back of the neck. Classical.

Lemon Yellow.—See under Yellow.

LEPASTE. — A covered dish or bowl, with horizontal loop handles, stem and foot. Classical.

LIBATION CUP. — See under Cup.

LIQUOR LABEL.—See Label.

Lid.—A cover attached to a tankard, mug, snuff-box or other object by a hinge. See *Cover*.

LILY PATTERN.—A design in blue consisting of vertical panels each one containing a stiff stalk with curved spikes branching from the sides and a group of bulb-shaped flowers. Found on soft paste porcelain of the Worcester factory of the late eighteenth century and early nineteenth.

Lip. — The nose-shaped projection at the front of the upper edge of a jug or pitcher, through which the contents are poured.

1. Angular. With straight sides meeting at a sharp angle.

- 2. Arched. With top arching above the level of the top of the vessel.
- 3. Colonial. With upper edge in a straight line, and a continuation of, the top of the vessel, as in a Liverpool jug. See Colonial, under Handle.
- 4. Curved. With concavity of rounded or guttered form, as in ordinary pitchers or cream jugs.
- 5. Hawk's Beak. Arched and curved downward and running to a point, like the beak of a hawk, as in some old copper lustre pitchers.
- 6. Masked. With modeled mask in front, or immediately below. Sometimes called a Bellarmine lip.
- 7. Pinched. Drawn into a point by pinching and pulling the front of the circular mouth, as in Lambeth brown stoneware jugs.

- 8. Trefoil. With central concavity and an additional curve at each side, like a Greek Oinochöe.
- 9. Tubular. Enclosed above, forming a short tube like the end of a funnel.
- LITHOPHANE. See Lithophanie.
- LITHOPHANIE.—The process of modeling intaglio designs and casting them in thin sheets of translucent porcelain (lithophane) biscuit so that the light shining through the different thicknesses of the ware produces the lights and shadows of a picture. Used for lamp shades and window transparencies.
- LIVER COLOR.—A glaze of the tint of uncut calf's liver, often seen on Chinese porcelain.
- Long Eliza.—See Lange Lysen.
- Longwy Enamel. See Cluny Enamel.

LORD COVENTRY PATTERN.—

A decorative pattern composed of a spray of small rose



buds with a branch of large leaves, and one or two butterflies, in colored relief, covering the entire surface of plates, cups and saucers, etc. Produced at the Worcester, Chelsea and other factories. It is said that this design was originally produced for Lord Coventry, who had become blind.

Lotus.—See under Border Designs.

LOVING CUP.—A large drinking vessel, of cylindrical, hemispherical, or other form, with two or more handles.

Lowestoft Porcelain made at Lowestoft, England, during the second half of the eighteenth century, in imitation of Chinese, Worcester, and Bow shapes and decorations. Hard paste porcelain, improperly called

"Lowestoft," is Chinese throughout.

Lumetto (It.).—Stanniferous white tracery, usually on a blue, or *Berrettino* ground, as on old Italian maiolica.

Lustration Vase.—A

Buddhist vessel,
of varied form,
intended for ceremonial ablution.
Chinese.

Lustre. — An iridescent or metallic film on the surface of pottery or porcelain, produced by the reduction of metallic salts in the reverberatory furnace.

1. Brianchon. Pearly, or nacreous, lustre, of various tints, invented by Brianchon, a French chemist, about 1857, produced from salts of bismuth. Used principally on Belleek porcelain.

2. Brown, or Bronze. A lustrous brown glaze, on pottery figures, etc., produced by Wedgwood and other potters.

3. Burgos. Same as Mad-reperla.

- 4. Cangiante, or Changiante (Fr.).—Changing when viewed from different angles. See Madreperla, and Violet, below.
- 5. Copper. A non-iridescent coating, of burnished copper color, on English pottery and porcelain of the early nineteenth century, produced by oxide of copper.
- 6. Crushed Strawberry. Copper lustre covered with rose lustre, producing a color closely approaching that known as crushed strawberry. English.
- 7. Gold. A non-iridescent metallic coating, resembling deep red gold, on English pottery of the early nineteenth century. A fine quality of Copper Lustre.

 8. Golden. An iridescent golden sheen on Hispano-Moresco and Persian pottery, of the fifteenth to the eighteenth century.
- 9. Green. A prismatic green glaze on common pottery, made by native potters at several places in Mexico.

- ridescent, metallic lustre, originated by Maestro Giorgio Andreoli, a celebrated potter at Gubbio, Italy. Found on maiolica of the sixteenth and seventeenth centuries. A term applied particularly to a beautiful, rich ruby red. Reproduced on modern ware. Urbino and other old lustreless maiolica wares were sometimes sent to Gubbio to be lustred.
- 11. Madreperla (Fr. Nacré). A prismatic, silvery lustre of the tint of mother-of-pearl, found on old Italian maiolica and Hispano-Moresco pottery. See Cangiante.
- 12. Marbled. Same as Sunderland Lustre.
- 13. Pink. A thin, iridescent metallic coating, of deep pink, or rose color, on English pottery or porcelain of the early part of the nineteenth century, produced from gold, thinly applied. More properly Rose Lustre.

14. Purple. Similar to Pink Lustre, but of a more purple tone.

decoration
used on Silver,
or Rose Lustre, in which
the pattern is reserved in
white, or some other
ground color, beneath the
lustre, or metallic coating.

16. Resist. Same as Reserve.

17. Rose. See Pink Lustre.

18. Ruby (It. Rubino). Same as Gubbio. Also found on Persian and Hispano-Moresco wares.

19. Rustic. Relief flowers and leaves, or rococo designs, covered with silver, or old English creamware, on German stoneware, or "lava" ware.

20. Silver (Solid). A noniridescent, metallic coating, resembling burnished silver, produced from platinum, on English pottery and porcelain of the early nineteenth century.

21, Silver (Painted). Decorations painted in Silver Lustre with a brush on white or tinted pottery or porcelain.

22. Silver (Reserve). See Reserve, above.

23. Silver (Resist). See Reserve, above.

24. Spotted. Same as Sunderland.

25. Steel. A non-iridescent, metallic coating, resembling steel, also produced from platinum.

and white marbled lustre on English pottery and porcelain of the early nineteenth century, usually produced by insufflation, or by the use of a brush, at Sunderland and other places in England.

27. Violet. A beautiful prismatic lustre of violet tint when viewed at one angle, sometimes changing to blue or ruby when viewed from another. On old

Persian and Hispano-Moresco pottery, and rarely found on old Staffordshire pottery. See Cangiante. Madreperla Lustre. — See under Lustre.

MAGENTA. - See under Red.

MAIOLICA, or MAJOLICA.—A soft pottery of buff or gray color covered with hard stanniferous enamel, on which figure scenes and other designs are painted in colors. Made in Italy from the fifteenth century, down to the present time, and in Spain and Mexico in the seventeenth century and later. Maiolica was lustred at Gubbio, Pesaro and Diruta.

Marbled Lustre.—See under Lustre.

MARBLED WARE.—See

Combed Ware. Compare

with Agate Ware.

Marly or Marli.—The flat, or curved, part of a plate between the centre, or cavetto, and the edge. Mark.—A name, monogram, letter, or other device, impressed, raised, scratched, painted, printed, or stenciled on pottery, stoneware, or porcelain, indicating the factory where the ware was made, its date, maker, or decorator.

- I. Apocryphal. A false mark copied from a legitimate mark of an earlier period, as frequently found on Chinese porcelains.
- 2. Date. A mark bearing a date, letter, figure, or arbitrary device representing a date, as the chronological marks of the Sèvres (H representing the date 1760), Worcester, and Rookwood factories, etc.
- 3. Decorator's. A name, letter, cipher, or symbol, placed on the ware by the decorator, or gilder, as seen on old Sèvres por-

celain (a quiver of arrows being the mark of La Guay), Roodwood pottery, etc.

4. Dedication. An inscription expressing a sentiment of good will, as "Great Good Luck."

5. Factory. The official trade-make of a manufactory, such as the anchor of the Chelsea factory, the crossed swords of Meissen, the crescent of the early Worcester porcelain, the stork of the Hague factory, etc.

marks are sometimes suggested by the older marks of celebrated wares, such as the simulated Chinese marks used by the Elers Brothers of England and Böttger of Dresden, on their red stonewares, the square "Chinese" mark of the Worcester factory, etc.

7. Laudation. A character or inscription praising the piece marked, as the character for "Jade." Chinese.

8. Merchant's. A device used in the sixteenth and seventeenth centuries on Flemish and Rhenish stoneware, frequently resembling the figure 4, often combined with a cross, or the chrisma, or first two letters of the Greek word for Christ. Similar to some of the printers' colophons of the same period.

9. Pattern. A number, or name, painted or printed on the ware for the purpose of recording a decorative pattern, as used extensively by the English makers of porcelain.

or other device representing the name of the potters, as found on some Chinese porcelains and much of the pottery of Japan, as that of the celebrated Japanese potter, Ninsei.

11. Registration. A mark used to indicate that a piece of ware has been registered or patented, as the lozenge mark of the Registration of Designs

Office of England, used by potters throughout the Kingdom, between 1842 and 1883.

device representing an emblem or symbol of established significance, as the diamond and ribbon (symbol of victory). Chinese.

13. Ware. The name of the ware, as "Stone China," "Pearl Ware," etc.

14. Workman's. An initial, numeral, or simple charactor, used by a workman in a factory, as frequently found on old Worcester porcelain, Staffordshire pottery, etc.

Maroon.—See under Red.

MARSEILLES PATTERN.—A

border divided into three arches with relief rococo

frames, alter-

nating with three plain panels, with relief floral design running around the cavetto. In the six panels and in the centre are usually paintings of birds and flowers.

Martabani.—A name applied to old celadon pottery or stoneware, supposed to have been made at Martaban, in ancient Siam. Socalled by the Arabs and Persians.

MARTHA WASHINGTON CHINA.—A service of

hard paste porcelain, made in China and decorated with



the monogram of Martha Washington surrounded by a gold sunburst, and a chain of fifteen links, each containing the name of one of the States. Presented to Mrs. Washington by Captain Jacob van Braam. Extensively copied during the last quarter of the nineteenth century.

MARZACOTTO (It.).—The thin film of lead glaze on the surface of Italian maiolica, to increase the brilliancy of the decorations.

MAT GLAZE.—See under Glaze.

MAZARINE BLUE.—See under Blue.

MEANDER PATTERN. — Same as "Walls of Troy", "Greek Fret", "Key", etc. See Fret, under Border Designs.

MEAT DISH.—A shallow circular dish of large size, for holding meat or game. See *Platter*.

MEGARIAN BOWL. — A hemispherical pottery bowl of red clay, covered with a thin metallic black, brown or yellow wash, without handles, and with relief decorations, made in imitation of Homeric chased metal vessels. The name is derived from Megara, an ancient Greek city. prototype of the Aretine and Samian wares, and dating from the third century, B. C.

Melon Ware.—Creamware modeled and colored in imitation of a melon. Made by Whieldon, Josiah Wedgwood, and other English potters in the latter half of the eighteenth century.

MEZZA MAIOLICA.— A variety of common Italian pottery covered with a coating of white slip, on which the decoration was painted. This was glazed with lead and frequently lustred, the true maiolica being glazed with tin. See also Bianchetto.

MICE CHINA.—Porcelain decorated with small figures of squirrels in relief (so-called mice). Chinese.

MIDNIGHT CONVERSATION
JUG.— A brown stoneware
jug with relief design, after Hogarth,
of the "Midnight
Modern Conversation," made at Fulham,
England, about the middle
of the eighteenth century.

Mirror Black.—A brilliant polished black glaze on Chinese porcelain, of the K'ang-hsi reign.

Mocha Ware. — Creamware ornamented with dentritic or moss-like designs, an effect produced by touching the ground color of the

ware, while wet, with a brush containing liquid black, brown, blue or green pigment, which spreads out in delicate arborescent traceries. So-called because of its resemblance to the Mocha stone, or moss agate. Produced by William Adams of Tunstall, England and other English potters, early in the nineteenth century.

Mohammedan Blue.—See under Blue.

Monteith. — A large bowl, of circular or elliptical form, with deeply notched rim, in which wine glasses were hung by their feet to cool their bowls in water. Monteiths at first (about 1683) were made of silver and frequently had movable rims to permit of their use as punch bowls. In the eighteenth and early nineteenth centuries they were also made of pottery and porcelain. A late form of Monteith is a glass finger bowl with two lips opposite

each other. The word is supposed to have been derived from the name of a fantastic Scot, who wore a cloak so notched at the bottom. See *Rinçoir*, and *Verrière*.

Mooning.—Same as Grease Spots.

Mortier-À-Cire.—A primitive, but decorative, cupshaped lamp, for holding a wax-light, as in Henri Deux faience.

Moulding. — Forming vessels in moulds with plastic clay.

Mourning Jugs.—Brown stoneware drinking vessels with geometrical patterns in black and white enamels often touched with gold, produced at Kreussen, Germany, in the seventeenth and eighteenth centuries.

Mug.—A drinking vessel with handle and with or without a lid or cover, for holding cider, ale and other beverages. Drinking mugs, known in Germany as "steins," for the reason that they are usually of stone-

ware, are frequently provided with hinged pewter lids. See *Can*. Also *Tankard*.

I. Barrel-Shape. With outward curving sides, like a barrel.



2. Bell-Shape. With bulging body, recurved lip and a foot, or basal rim, as in early Worcester mugs.

3. Cylindrical. With vertical sides and flat base, taller than broad.



4. *Elers*. Cylindrical, with outward curving top, as the red stoneware mugs of the

Elers Brothers. See Elers Ware.

5. Hour-Glass Shape. With sides curving inward.



6. Square. Of low, broad form, the width being nearly equal to the height, whose vertical section forms a square, as Adams, Turner and Spode stoneware cider mugs.

Mussulman Blue.—Same as Mohammedan Blue.

Mustard Yellow Crackle.—See under Crackle.

NANKIN CHINA.—See Canton China.

NATURAL SOFT PASTE PORcelain or bone china, containing a large percentage of bone dust, or phosphate of lime. Made by English and American manufacturers late in the eighteenth and through the nineteenth century.

NIGHT LAMP.—See Veilleuse.

Nozzle-Hole.—A square, round, or triangular hole, low down in the back of a Bow porcelain figure or group, for insertion of metal stem, to support a nozzle for holding a candle.

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OAK LEAF AND Acorn.—See under Border Designs.

Oinochoë.— A jug usually with trefoil lip, used for pouring wine into the drinking-cups. Classical.

OIRON, FAIENCE D' (Fr.).— See Henri Deux Faience.

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OLPE.—A variety of Oinochoë with high handle and no marked neck. Classical.



ONGARESCHA (It.).—A cup or bowl, mounted on a stem and foot. Same as *Piadene*.

Onion Pattern.—A popular design found on Meissen porcelain, consisting of a border of Japanese peaches and pomegranates, with peonies and leaves. Centres of plates are decorated with a large aster and a branch twisted around a bamboo stem, with leaves and blossoms.

Orange Peel.—A rough or pitted surface on certain Chinese porcelains, resembling that of an orange skin, produced by stippling with

a brush while the ground tinting is wet.

Overglaze Decoration.—
The ornamentation of a vessel by painting or printing designs on the glazed surface.

Ox Blood. See under Red.

Oxybaphon.—A variety of
Krater, with
two horizontal, loop, or
"Greek" handles near the
top, for holding wine mixed
with water. Classical.

PALISSY WARE. - A lead

glazed pottery with modeled designs of ser-

pents, lizards, frogs, shells, etc., made by Bernard Palissy at Saintes, France, about the middle of the sixteenth century. Called also Rustiques Figulines.

PALMETTE.—See under Border Designs.

Parian.—A hard paste porcelain produced by the casting process and usually unglazed. First made in England about 1842. So named because it was thought to resemble in appearance the marble of Paros.

Paste. — The substance, or body of pottery and porcelain, as *Hard Paste*, *Soft Paste*, etc. See *Porcelain*. Also *Body*.

PASTILLE BURNER.—An incense burner, usually of small size. Made by Josiah Wedgwood, Josiah Spode and other English potters.

PATCH Box.—A small box, usually of porcelain or enamel, with hinged cover, on the inside of which a mirror is frequently inserted; for holding small patches of court plaster. Carried by ladies in the eighteenth century.

Pâte Dure (Fr.).—The French term for Hard Paste Porcelain.

Pâte Sur Pâte (Fr.).—Clay on Clay. Designs painted on porcelain with white porcelain slip, as Solon's work on Minton's soft paste in England, and Doat's work on Sèvres hard paste in France.

Pâte Tendre (Fr.).—Fritted, or artificial soft paste porcelain of the French potters. A glassy composition forming a connecting link between true hard paste porcelain and glass. The earliest porcelain made at Vincennes, Sèvres and other French factories.

Patriotique Faience (Fr.).—
See Faience Patriotique.

PEACH BLOOM.—A mottled pink glaze of the color of the skin of a peach, often interspersed with flecks of bright green. Produced by Chinese potters in the K'ang-hsi period. Also, but less properly, called "Peach Blow." Known to French collectors as "Peau-de-Pêche."

PEAR SKIN.—A rough surface resembling the rind of a pear, produced by stippling with a brush while wet.

PEASANTS' DANCE JUGS

(BauerntanzKrüge). – Drinking
vessels of a reddish
brown salt-glazed
stoneware made at

Raeren, in the old province of Limburg, Flanders, in the sixteenth and seventeenth centuries, with a frieze of dancing figures, accompanied by inscriptions. Also produced later in gray stoneware at Grenzhausen, Germany.

Peau-de-Pêche. — Same as Peach Bloom.

Pedestal.—A stand, or support, for a vase, of cylindrical, square, or polygonal form, used to elevate a vase placed thereon. Usually provided with a moulded border at top and a plinth at bottom. See *Plinth*.

Peinture Sur Email Cru
(Fr.).—The painting of designs on the unbaked enamel, which after firing presents the appearance of underglaze decoration.
The process used at Nevers, Rouen, Moustiers, etc., in the decoration of tinglazed faience.

PEINTURE SUR EMAIL CUIT (Fr.). — The painting of

designs on the baked enamel, which after firing presents the appearance of overglaze decoration. The process used at Marseilles, Strasbourg, etc., in the decoration of tin-glazed faience.

Pelike.—An amphora, or wine jar, with pearshaped body, wide, o p e n mouth, two handles, a n d n o stem or neck. Classical.

Pencil Rest.—A small rack with grooves to lay pencils or brushes in. Chinese.

Pepper Shaker. — A small bottle with finely perforated top and a hole in the bottom through which to introduce the pepper. See Salt Shaker.

PERFUME SPRINKLER.—A small pear-shaped vessel with long slender neck terminating in a small orifice. Chinese.

P. G.—An abbreviation of Paris Granite, or Pearl Granite. A trade term. White Granite, with a pearly body or glaze.

PHARMACY JAR.—See Albarello.

Phiale. — A saucer, or bowl, for libations.

It has a raised boss in centre to admit the thumb underneath, but no handle. Classical.

PIADENE. (It.). — See Onga-rescha.

PIE CRUST WARE. — Unglazed pottery dish with cover in imitation of pie crust, made by Wedgwood and other English potters, as a covering for pies, to avoid the use of flour in times of scarcity. See Dummy.

Pie Plate. — See under Plate.

PILGRIM BOTTLE. — A canteen-shaped vase, flattened on the two opposite sides, sometimes having two or more strap handles, through which a cord can

be passed for convenience in carrying.

PILL SLAB. — A flat slab of porcelain, or stone china, used by druggists to roll pills on.

PINAX. — A plate. Classical.

PINEAPPLE WARE. — Creamware modeled and colored in imitation of a pineapple. Made in

England by Thomas Whieldon and other potters in the eighteenth century.

PINK CRACKLE. — See under Crackle.

PINK LUSTRE. — See under Lustre.

PIN HOLES.—The fine pores or depressions in the glaze of hard porcelain, particularly in the Chinese.

PIPE. — A receptacle in which tobacco is placed for smoking.

1. Coiled. A white clay pipe with stem many feet in length, coiled into compact form, made in Staffordshire

in the early part of the nineteenth century.

2. Fairy. A white clay pipe with diminutive bowl and long stem, popular in England when tobacco was first introduced there, in the latter part of the sixteenth century.

3. Heeled. An early form of white clay pipe, with a flat heel at the base of the bowl, usually containing the impressed name, initials or mark of the maker.

4. Spurred. An early form of white clay pipe, having a spur, or point, at the base of the bowl.

PISTACHE.—See under Green.

PITCHER. — A vessel with handle and lip for holding liquids. See *Helmet Pitcher*.

Pithos.—A large cask or jar, of coarse pottery with wide, open mouth, for storing wine, honey, figs, grain and oil. Classical.

PIVOTED COVER. — See under Cover.

PLAQUE. — 1. A large circular, flat, or slightly curved, surface, for wall decoration. 2. A flat circular, oval, rectangular, or irregular shaped tile for insertion in furniture.

PLAQUETTE.—A small plaque.

PLATE. — A shallow, table utensil, of circular or other form, usually with a flat rim, or marly, and a cavetto, or depression in the centre, as dinner plate, tea plate, soup plate, etc.

I. Curved. Without a marly.

2. Hot Water. See Hot Water Dish.

3. Pie. A hollowed circular disc, notched around the edge, without flattened base or projecting rim, usually made of common red lead glazed pottery, in which pies are baked.

4. Reception. A tray of irregular form, with a cavetto at one side, for holding a cup or glass, and an elongation or ledge at

the other, for holding cake or sandwiches.

5. Table. With a broad marly and flat cavetto.

PLATEAU (Fr.).—A large decorated plate, or plaque, standing on a foot.

PLATTER.—A large plate, usually of oval or elongated octagonal form, for serving meats, fish, etc. See *Meat Dish*.

PLINTH. — The base of a vase, on which it rests, usually of square, octagonal, tripod, or columnar form. Frequently made separate and fastened to the vase by means of a screw and nut.

Plumbeous Glaze. — Se e under Glaze.

POKAL. — A tall, stemmed, goblet-shaped vessel, usually surmounted with a cover.

Pompadour Pink.— See Rose Pompadour.

Porcelain. — Translucent, vitrified ware which has been fired at a high temperature.

Porcelain de Monsieur.—
Made at Clignancourt
(Montmartre, Paris) under

the patronge of Monsieur la Comte de Provence, brother of Louis XVI, afterwards Louis XVIII. Period of about 1775-1790.

Porchaire, Faience (Fr.).

—See Faience Porchaire.

PORTLAND VASE. — A cameocarved glass urn or vase, of dark blue ground color with white basreliefs, supposed

to have been buried about 235 A. D., with the ashes of the Roman Emperor, Alexander Severus. It was exhumed during the pontificate of Barberini (Urban VIII.) early in the seventeenth century, and bought by the Duke of Portland in 1787. Josiah Wedgwood planned to make fifty copies in black and white Jasper for subscribers, but it is believed that not more than thirtyfive were completed. Formerly called the Barberini Vase.

Portobello Ware. — English lead glazed pottery,

or white salt glaze, with raised designs stamped on the surface, representing ships, fortifications and figures of Admiral Vernon, the hero, a style originated by Astbury in commemoration of the victory of Portobello in 1739.

Posset Pot.—A rude earthen vessel for holding posset, or other liquor, of either cup or goblet shape, with or without a spout, and possessing one or more handles, and sometimes a cover. Similar to a Caudle Pot.

Pot Hook.—An S-shaped projection, or support, inside of the basal rim of hard paste Bristol (England) platters and large dishes. See Basal Rim.

Potiche (Fr.). — A vase of Chinese shape.

Pot-Pourri Vase.—A vase for holding rose leaves and other perfumes, having a perforated upper cover and some-

to shut in the odor when desired. Often met with in the jasper of Josiah Wedgwood, William Adams, and other English potters.

POTTERY. - Soft, lightly fired, opaque earthenware.

Powder Blue. — See under Blue.

Printing. — See Transfer Printing.

Prochoös — A small jug, with stem and high arched handle and body slightly tapering downwards. Used for pouring out wine and for holding water to wash the hands. A modification of the Oinochoë. Classical.

times a close inner lid Psykter. — A wine cooler, of varying form. One variety has a spherical body, tall stem and short neck. Classical.

> Punch Bowl. - See under Bowl.

> Purple Lustre. — See under Lustre.

Puzzle Jug. — A drinking vessel with perforated sides and hollow tube extending around the upper rim from which project two or more little spouts. A hollow tube extends through the handle and opens inside of the jug near the base. By closing a hole in the under side of handle the contents can be drawn up through one of the spouts.

Pyxis.—A cylindrical toiletbox, with flat cov-Used by ladies. Classical.

QUAIL PATTERN. — A Kaki-

yemon style of decoration, found on early fritted porcelain of the

Worcester, Chelsea, Bow and other English factories, in which a pair of quails figure.

Queen's Ware. — Soft white pottery of an ivory color

made by Wedgwood near the end of the eighteenth century. Same as *Cream Ware*.

Quill Box.—See Slip Cup.

Quiver Pattern.—A style of decoration

in which a quiver of arrows forms

the principal motive, as on old Rouen faience.

R

RAYONNANT (Fr.).—A style of decoration on old French faience, particularly on on Rouen ware. Divided into sections, or compartments, radiating from the central design, as painted on plates, etc.

RED. — Glazes, backgrounds, and decorations of various shades of red.

I. Ashes of Roses. A grayish rose, on Chinese porcelain of the K'ang-hsi and later reigns.

- 2. Coral. A coral, or brick red, often found on Chinese porcelain. Used extensively as a ground color in the K'ang-hsi and later reigns.
- 3. Iron. A dull, brownish red, produced from iron. Used on Chinese porcelain.
- 4. Lang Yao. The Chinese term for Sang de Boeuf, or Ox Blood.
- 5. Magenta. A purplish shade of red; popular in porcelain decoration in the third quarter of the nineteenth century. Named from the battle of Magenta fought in Italy in 1859.
- 6. Maroon. A shade of brownish red.
- 7. Ox Blood. A brilliant, transparent, crackled glaze of the color of fresh arterial blood, found on fine Chinese porcelain of the K'anghsi reign. Same as Sang de Boeuf and Lang Yao.
- 8. Rosso di Virgilio (It.). The red of Virgilio. The name of a yellowish red color used to paint draper-

- ies, etc., on Italian maiolica. See Vergiliotto.
- 9. Rouen. A dull, brownish red found on old Rouen stanniferous faience.
- 10. Sang de Boeuf. See Ox Blood, above.
- of the color of the skin of a ripe tomato. Found on old Chinese and other porcelains.

RED FIGURED POTTERY.—
Greek pottery
with reserved red
figure decoration
in a black ground.
Period from
about 520 to 400 B. C.

- RED PORCELAIN. See Boccaro Ware, Elers Ware, Böttger Ware.
- Reeding.—Convex curved ribs placed side by side.
 Also called Ribbing. The reverse of *Fluting*.
- Reserve Lustre. See under Lustre.
- RESIST LUSTRE. See under Lustre.

Porcelain with perforated or honeycombed designs produced by the Chinese, and later by European potters. The best examples belong to the K'ang-hsi period (1662-

RHYTON. — A drinking horn, or cup, with a loop h and le at the back, usually terminating in the form of an animal's head, which cannot be set down until emptied. Classical.

1722).

Rib.—A piece of wood or leather, used to smooth the outside surface of a vessel while being fashioned on the throwing wheel. Also called *Profile*.

RIBBING. — Same as Reeding.

BIBBON AND IVY LEAF. — See under Border Designs.

RICE GRAIN.—Perforated decoration, filled in with transparent glaze. Frequently seen in

Chinese porcelain of the Ch'ien-lung and later periods.

RINÇOIR (Fr.).—A vessel in which wine glasses are cooled, or rinsed. See *Monteith*.

Robin's Egg Blue.—See under Blue.

ROCAILLE. — Same as Rococo.

ROCKINGHAM CHINA. — Soft paste bone porcelain made at Swinton, England, on the estate of the Earl Fitzwilliam, about 1825, marked with the Fitzwilliam crest.

ROCKINGHAM POTTERY.— Common, lead glazed earthenware made of white clay covered with a brown and yellow mottled glaze, produced at Swinton on the estate of the Marquis of Rockingham late in the eighteenth century, and made at other potteries in England and America to the present time. Also "Tortoise Shell" called See Whieldon ware. ware.

Rococo.—Scrolled. Same as Rocaille. An ornamental style of modeling, composed of scroll-work com-

bined with conventionalized shell and rock-work. Originated in the Louis XIV. period, but generally known as the Louis XV. style.

Romanesque. — See under Border Designs.

Rose BACK Porcelain.—
Chinese porcelain of the
Yung-cheng and Ch'ienlung periods (1723-1795)
with deep rose ground
color. See Famille Rose.

Rose DuBarry. — See Rose Pompadour.

Rose Family.—See Famille Rose.

Rose Lustre. — See under Lustre.

Rose Pompadour. — A beautiful pink ground color invented by the chemist Hellot, in 1757, at Sèvres in the reign of Louis the XV., and named in honor

of Madam de Pompadour. Incorrectly called Rose Du-Barry. While probably suggested by the Chinese "rose," which was first used near the beginning of the eighteenth century, the latter is darker and more purplish in tone. See Famille Rose.

Rosette. — See under Border Designs.

Rosso Antico.—A name given by Josiah Wedgwood to his red ware, which was inspired by the red stoneware of Elers and of Böttger.

Rosso Di Vergilio.—See under Red.

Ruby Lustre.—See under Lustre.

RUSTIQUES FIGULINES (Fr.).—See Palissy Ware.

Delft jug with white ground and the word "Sack" painted in blue, usually accompanied by a date of the seventeenth century.

SAGGER.—A fire clay box, or receptacle, in which pottery or porcelain is fired in the kiln. Also called Seggar.

SAKE BOTTLE.—A pottery
bottle usually
square, for holding
rice liquor, called
Sake. Japanese.

Saliéra (It.). — A salt cellar, as of Italian maiolica.

Saline Glaze.—See under *Glaze*.

Salt Glaze.—See under Glaze.

SALT GLAZE WARE. — White stoneware covered with salt glaze, made in England in the eighteenth century. Salt glaze ware is either plain or decorated with reliefs, with incised designs colored blue, with painted designs in enamel colors, or with transfer printing, and is translucent in the thin parts.

A hard, opaque, vitrified ware, a connecting link between pottery and porcelain, and possessing some of the features of both, made in Germany, Flanders and England since the fifteenth century and in the United States from the eighteenth.

1. Bouffioux. A brown stoneware made at Bouffioux, Belgium.



- 2. Bunzlau. A brown glazed stoneware usually with white reliefs, made at Bunzlau, Germany.
- 3. Dreyhausen. A dark red stoneware, usually embellished with numerous small movable rings; made at Dreyhausen, Germany.
- 4. Frechen. A brownish or mottled stoneware made at Frechen, near Cologne, Germany.
- 5. Fulham. See Dwight Stoneware.
- 6. Grenzau. Same as Westerwald.
- 7. Grenzhausen. Same as Westerwald.
- 8. Kreussen. A chocolate brown stone-ware with a ferruginous surface. One variety is decorated with reliefs of the same brown

- color. Another is embellished with painted designs in enamel colors. See Mourning Jugs. Also Drug Bottle.
- 9. Lambeth. Brown and yellow stoneware, with relief decorations, made at Lambeth, England, by the Doultons and others.
- 10. Muskau. A gray stoneware decorated with applied reliefs and incised designs and covered with a dark blue enamel. Made at Muskau, Silesia.
- 11. Nottingham. A reddish brown stoneware usually with a glistening glaze, made at Nottingham, England.
- 12. Raeren. A reddish brown stoneware, with relief designs and inscriptions, made at Raeren, Flanders, See Peasants' Dance Jugs.
- 13. Saxon. Stoneware in imitation of Kreussen enameled ware, made in Saxony at the same period.

 14. Siegburg. A dirty white stoneware, with thin, irregular salt glaze, and re-

A gray

lief decorations, made at Siegburg, Germany. See Canette.

stoneware, with relief and incised decorations, frequently touched with blue or brown enamel,

made in the valley of the Rhine, near Coblenz, in the Westerwald district. Same as Grenzau and Grenzhausen. See "Works of Mercy" Jugs.

16. White Salt Glaze. See Salt Glaze Ware.

SALT SHAKER.— A small bottle with closed but coarsely perforated top, and a hole in the bottom through which the salt was introduced. See *Pepper Shaker*.

Samian Ware. — Pottery of fine grain and red color with relief decorations formed in the mould or made separately and applied, and possessing a polished surface, made on the Island of Samos and elsewhere, and found on Roman sites, particularly in

Gaul, Germany and Great Britain. Also called Aretine ware, and by some European archaeologists Terra Sigillata. It dates from the first century B. C. to the third century A. D. Later known as Aretine Ware, which see.

SANG DE BOEUF.—See Ox Blood, under Red.

Sapphire Blue. — See under Crackle.

Sauce Boat.—See Gravy
Boat.

SAUCER.—A shallow bowl, or deep plate, of circular, octagonal, hexagonal, square, or other form, having upward curved, or straight, sloping sides, usually with a depression in the centre, for holding a cup.

1. Curved. The normal form, with curved sides, a flat, shallow cavetto, and a basal rim, on which it rests.

2. Hat-Shape. In the form of an inverted hat, as in Sèvres and Worcester porcelain.

3. Trembleuse. A vertical ring, or railing in the centre to hold the cup in place, as in early St. Cloud pâte tendre. Sometimes with a notch to receive the handle.

Scale Pattern. — See under Ground Patterns.

Scarab.—The sacred beetle of ancient Egypt. The tumble bug.

Scodella.—A bowl with short stem and a foot. A form of Italian maiolica.

SCODELLA DA DONNA DI PARTO (It.).-A set of vessels made to fit together in the form of a vase or urn, consisting of the scodella, or broth bowl, on which is placed the tagliere, or plate, for bread, which serves as a cover; on this the *ongarescha* or drinking cup, inverted, is surmounted by a covered saliera, or salt cellar. These sets were used by ladies during confinement, but only separate pieces are now found in collections.

SCRATCHED BLUE SALT
GLAZE.—White
salt glaze ware of
England with ornamentation scratched
in the surface and filled in
with blue.

Screw Cap.—See under Cover.

Scrodled Ware.—Striped ware produced by "wedging" prepared clays of different colors. Produced at Bennington, Vt., about 1850.

Scrodling.—The process of wedging clays of different colors in the manufacture of pottery, which produces a marbled or veined effect.

SEAT (Tso-Tsun of the Chinese).—A large barrelshaped object of porcelain or stoneware, perforated and decorated.

SEAU (Fr.).—A bucketshaped vessel,
with or without
handles, for holding ice; made by
French and English
potters, and copied by

the Chinese, in the latter part of the eighteenth century and early nineteenth. It usually possesses a flat, disc-shaped cover, having a knob or handle which rises from the centre. See *Glacier*.

Seggar. — Same as Sagger.

SEMI-PORCELAIN. — A low grade of porcelain, or "Hotel China," only slightly translucent.

shell porcelain plates, with rose backs having a broad border design composed of seven different concentric patterns, produced in China during the Yung-cheng and Ch'ien-lung periods. The best examples belong to the latter reign.

The method of ornamenting pottery by incision, through a coating of clay of one color applied to a ware of a different color, to bring out the color of the under clay.

SGRAFFITO POTTERY.— Common red or buff earthenware covered with white

slip, through which the designs are scratched to show the color of the under clay. In a broader sense the term is applied to any pottery with scratched ornamentation.

SHARK SKIN SURFACE.—Composed of small raised dots set close together, resembling the rough skin of a shark, as in some Chinese porcelain, in which the ground is composed of closely set globules of glaze on the porcelain biscuit. The reverse of *Thimble Surface*, which see.

or porcelain deep plate or bowl with horizontal rim or marly on one side of which a curved piece has been cut out to fit the neck of the shaver. Also called Mambrino's Helmet. Same as Barber's Basin.

Shoulder.—The upper part of a vase or pitcher where it curves outward from the collar.

SHRINE SET. — A garniture of

ing of five pieces, - a central censer, two pricket candlesticks and two tall trumpet-shaped beakers.

SILICIOUS GLAZE. — See under Glaze.

SILVER LUSTRE. - See under Lustre.

SINICO-LOWESTOFT. — Hard porcelain made in China for the European and American markets, improperly called Lowestoft, which see.

SINICO-PERSIAN WARE. Chinese porcelain, or stoneware, made in Persian shapes for the Persian market.

SINICO-SIAMESE WARE. Chinese porcelain or stoneware made in Siamese style, for the Siamese trade, usually decorated with Buddhist figures, in enamel colors.

SITULA.—A pottery vessel of bucket shape, for holding water. Classical.

Chinese porcelain consist- SITZ BATH. — A circular, oval of figure 8-shaped tub of stoneware or porcelain, usually mounted on a low stand, used for washing the body. A bidet.

> Skyphos.—A cup, or bowl with two horizontal loop handles. Closely related to the kotyle, but having a more tapering body and smaller base. Classical.

> SLIDING COVER. — See under Cover.

> SLIP. — Clay diluted with water.

> SLIP CUP. — A clay cup provided with one or more quills through which the liquid slip or clay is poured, to decorate pottery. Same as Quill Box.

> SLIP-DECORATED WARE. — Common red pottery decorated with rude designs produced by trailing liquid white or colored "slip" on the surface through a quill attached to a cup.

SLIP DECORATION.—The process of ornamenting pottery with liquid clays, or slips (usually white), by tracing designs on the surface of the ware through a quill attached to a slip cup, or quill box.

SMEAR GLAZE.—See under Glaze.

SNAKE-SKIN GREEN.—See under Green.

SNUFF BOTTLE.—A small cylindrical or flattened vial of porcelain or glass for holding snuff. Chinese.

SNUFF Box.—A pocket box, of varying form, with hinged or separate cover, for holding snuff.

Soft Paste Porcelain.—
See Artificial Soft Paste;
Natural Soft Paste, and
Pâte Tendre.

Sopra Azzurro (It.).—
Painted designs in dark
blue on a light blue ground.
On old Italian maiolica.
See *Berrettino*.

Sopra Bianco (It.).—Same as Bianco sopra Bianco.

Soufflé Glaze. — See Insufflation.

Soupière (Fr.).—A soup tureen.

Spider Pattern. — Spider-like ornaments arranged in a band, as in Tucker and Hemphill hard porcelain.

SPODE. — White pottery stoneware and porcelain made by Josiah Spode at Stoke-on-Trent, England.

Sponging. — Mottling the surface of ware by dabbing on colors with a sponge.

Spotted Lustre. — See under Lustre.

Spout.—The tube through which the contents of a teapot or other vessel are poured.

1. Crabstock. Rustic, like the branch of a tree. See Rustic, under Handle (cut).

2. Curved. Rising and curving outward from the body of a teapot, or other object.

3. Gargoyle. Terminating in the head of an animal, bird, or grotesque creat-

ure, as in some Böttger red stone-

ware teapots, Staffordshire pitchers, etc.

- 4. S-Shape. In the form of a slender S. See Coffee-Pot (cut).
- 5. Tubular. A straight tube, usually tapering from the base to the end, and of varying length. See Sinico-Lowestoft (cut).
- S. P. Q. D.—Letters sometimes found on Italian maiolica which is supposed to be spurious, the letter D probably having been inadvertently used instead of R.
- S. P. Q. F.—Letters often found on Caffagiolo and other Italian maiolica, which stand for Senatus Populusque Florentinus (the Senate and the People of Florence).
- S. P. Q. R. Letters often found on old Italian maiolica, particularly that

of Urbino and Faenza, standing for Senatus Populusque Romanus (the Senate and the Roman People).

Sprigged Ware.—
Porcelain decorated with applied reliefs in blue,



lilac, etc. English.

STAMNOS.— A jar of ovoid form, with short neck and wide mouth, and two small, horizontal, loop handles, for holding wine or oil. Classical.

Stanniferous Enamel.—
See under Glaze.

Stanniferous Faience.—
Soft pottery covered with hard tin enamel, in or over which the decorative designs are painted.

Steatite Body. — See under *Body*.

Steel Lustre. — See under Lustre.

STILT. — See Cockspur.

Stone China. — Same as Ironstone or White Granite.

Stoneware. — See under Body. Also Salt Glazed

Stoneware. Also Rococo, under Lustre.

Strapwork. — A style of decoration with interlacing lines or bands, resembling intertwined straps. See Arabesque, also Tirata.

STRAWBERRY PATTERN.—
Painted in natural
c o l o r s on old
English creamware.

Sucrier (Fr.). — See Sugar Bowl.

Sugar Bowl. — A bowl, or box, of circular, rectangular, or other shape, having two handles and a cover, for holding sugar.

Sugar Shaker. — A bottleshaped utensil with perforated top, for holding granulated or powdered sugar.
Sunderland Lustre. — See under Lustre.

Surtout (Fr.). — Same as Epergne.

Sussex Pig. — A drinking vessel in the form of a pig, with separate head, which answers as a cup. Made at Cadborough and Rye, in Sussex, England, and frequently used at weddings to drink to the health of the brides.

SWEETMEAT TRAY.—A series of dishes of unusal shape,—hexagonal, trapezoidal, etc., which fit together side by side, as one large design, each forming a separate compartment. Chinese.

TAGLIÉRE (It.). — A shallow plate of Italian maiolica.

Talavera Ware.—Tin enameled pottery, made in Puebla, Mexico, since the seventeenth century, in the style of the maiolica of Talavera, Spain.

Tanagra Figurine. — A finely modeled Greek terra-cotta figure, so-called because first found, and in greatest abundance, at Tanagra, Boeotia, Greece.

TANKARD. — A large, flat bottomed, cylindrical, tapering, or barrel-shaped drinking vessel with a handle at one side, and usually a lid. Used to hold malt, or sometimes vinous, liquors.

TAZZA (It.). — A shallow

bowl, plate, or saucer, mounted on a low foot.

TEA - CADDY. — Same as Canister.



TEA - CUP. — A cup for holding tea. See Cup.

TEA-CUP PLATE. — See Cup Plate.

TEA DUST. — An olive green, speckled glaze on Chinese porcelain of the Ch'ienlung period, produced by the insufflation of green glaze upon a yellowish-brown ground.

TEA JAR. — A small cylindrical, or ovoid jar, of glazed pottery, usually with an ivory cover, for holding tea leaves. Japanese.

TEA POT. — A small, or medium sized vessel, of varying form, with handle,

spout and cover, for serving tea. See *Rustic*, under *Handle* (cut).

Terra Cotta. — Unglazed baked pottery. Architectural Terra Cotta is a hard, dark red vitrified pottery, for building purposes.

TERRA SIGILLATA. — A term applied to the scented pottery, marked with a seal, which was extensively produced in Europe during the sixteenth and seventeenth centuries. Also known as "Ancient Buccaros." See Aretine Ware, and Samian Ware.

THIMBLE SURFACE.—A pitted surface on Parian ware resembling the depressions in a thimble, the pitting being produced by a mould. See Shark Skin Surface.

Three Color Decoration (Chinese San ts'ai).—Turquoise blue (or green), maganese purple and yellow, underglaze colors of the demi-grand feu (sur biscuit) of the Chinese potters.

THROWING. — Building up

vessels on the wheel by hand.

Thrown Ware.—Pottery or porcelain made by hand on a potter's wheel.

THUMB MARKS. — Three or four smudges, resembling the prints of thumbs, found on the bases of Chelsea figures, produced by the supports used in the kiln.

THYMIATERION.—
A censer of lekythos form, with two handles, used at sacrifices.
Classical.



TIGER'S-EYE GLAZE. — See under Glaze.

Tiger Skin Glaze.—See under Glaze.

Tile. — A plaque, or slab, of pottery, stoneware, or porcelain, of square, rectangular, octagonal, cruciform, star, or other shape, used for roofs, floors, or mural decoration.

A. FLOOR AND WALL.

1. Alhambra. Flat, with champlevé decoration, the designs being dug out of the surface, the grooves being glazed in various colors.

- 2. Cruciform. In the shape of a cross, having four arms of equal length, and pointed ends, as Persian and Saracenic tiles. See Stellate, below.
- 3. Encaustic. A tile with pattern inlaid in clay of a color different from the ground, and burned in. Usually unglazed and used for floors.
- 4. *Inlaid*. With decorative patterns cut out and filled in with clay of a different color.
- 5. Intaglio. Sunken. A style of decoration, the reverse of cameo, or relief.
- 6. Relief. Decorated with modeled designs standing above the surface.
- 7. Sgraffito. Decorated with scratched designs.
- 8. Square. The most common form of wall or floor tiles, as those of Holland, Spain, Mexico, etc.

9. Stellate. In the form of a star, with points of varying number, as the eightpointed Persian and Saracenic tiles, which were used in conjunction with the cruciform tiles.

B. Roofing.

- 10. Asiatic. See Normal.

 11. Beaver Tail. A Flat
 Tile with rounded lower
 end, as used in Germany.
- 12. Belgic. See Pan.
- 13. Beveled. Square and slightly convex, beveled on the edges, to admit of use around a column or curved surface, as the tin enameled tiles of Mexico.
- 14. Dutch. Same as Pan.
- ular form, often rounded or pointed at one end, resembling a shingle, attached to the roof by nailing, or having a knob at one end for hanging to a rafter. Common in Central Europe. See II above.

16. Flemish. Same as Flat.17. Germanic. Same as Flat.

18. Imbrex. See Normal.

19. Normal. So called because it is the earliest known form of tile. A wide, rectangular and curving (tegula) tile, placed on roof with concave side upward, and a narrow, semicylindrical (imbrex) tile, placed concave side downward over the joint of two adjacent tegulae. Common in Southern Europe and the East.

20. Pan. From the Dutch word Pannen.

Having a convex curl at one side and a concave curl at the other (S-Shaped), combining in one piece the *imbrex* and tegula. Common in

21. Ridge. An angular or curved tile which covers the ridge of a sloping roof.

Northern Europe.

22. S-Shaped. Same as

23. Stove. A flat or curved panel with relief or painted

decoration, either glazed or unglazed, for covering the surface of a square or cylindrical stove, usually having projecting flanges on the back for attachment, as used in Germany and Switzerland.

24. Tegula. See Normal.

Tin Glaze. — See under Glaze.

TIRATA (It.). — A style of decoration on old Italian maiolica, consisting of interlaced ribbons, or strapwork, interspersed with light, foliated scrolls, on a white ground.

Toby.—A pitcher in the form of a man, usually seated, and holding a beer mug or tobacco pipe in his hand.

Toddy Jug. — A tall barrelshaped porcelain
jug, with lip, inside of which is
a strainer, with
cover, and crossed handles,
made for the European and
American trade. Chinese.

TOFT WARE. - Slip-decorat-

ed, lead glazed pottery, made in England in the sev-



Thomas and Ralph Toft and other potters. Often used as a generic name for all English slip ware.

Tondino (It.). — A plate with wide brim, or marly, and deep centre, or cavetto. A form of Italian maiolica.

Tonquin Porcelain.—See Artificial Soft Paste Porcelain.

Tortoise Shell Ware.—
Creamware with brown,
yellow and sometimes green
and blue mottling, produced
by the use of a sponge, or
otherwise, imitating the
colorings of the shell of a
tortoise. First made in
England by Thomas
Whieldon.

Transfer Printing.— The art of transferring engraved patterns to the surface of pottery or porcelain by

means of tissue paper with prepared ink.

Transmutation Glaze.—
Streaked and variegated glaze of several colors, red, purple, blue, brown, etc., seen on old Chinese stoneware and porcelain. Produced in the K'ang-hsi and Ch'ien-lung periods. Same as Flambé Glaze.

Tray.—A shallow, flat-bottomed receptacle, varying in shape and size, with vertical, sloping or curved edges, for holding a tea set, tureen or other object. See Sweetmeat Tray.

TREE PLATTER.—A large meat dish with lateral grooves branching from a central groove, resembling the limbs and trunk of a tree, which communicate with a gravy well at one end of the dish.

Trembleuse.—See under Saucer.

TRIANGLE. - See Cockspur.

Triblion.—A dish or plate. Classical.

Tripodiskos.—A vessel for the toilet table. Classical.

Trofei (It.).—A style of maiolica painting in which trophies of arms, musical instruments, etc., are prominent motives. Seen in Urbino and other Italian wares.

Truité (Fr.) — See under Crackle.

Tulip Ware.—Slip-decorated red pottery, in which the tulip motive frequently occurs. Made in Eastern Pennsylvania by German potters from about 1730 to 1850.

Tureen.—A large bowl or deep dish, with cover, for serving soup at the table.

Turquoise. — See Bleu Turquoise under Crackle.

Tvg. — A rude pottery drinking vessel, or primitive loving-cup, with two (frequently four) or more handles, for general use at convivial gatherings. The typical form of the English Tyg of the seventeenth century is cylindrical, with a solid base, and usually widening toward the top, with from four to six vertical handles.

Underglaze Decoration.—
The ornamentation of a vessel, tile, etc., by painting or printing designs on the fired biscuit before it is glazed.

Unguentarium. — A s m a ll bottle or vase, of pottery,

stone or glass for holding unguents. Classical.

USHABTI.—A small sepulchral figure of glazed pottery, found in ancient Egyptian remains. Anamulet.

V

Vase.—An ornamental hollow vessel, or receptacle, used to hold flowers or other objects, usually taller than broad. Chinese vases are of three varieties:

1. Simple Forms. 2.

Double Forms (composed of two Simple Forms).

3. Complex Forms (combining three or more Sim-

ple Forms). Greek vases are usually of simple form. Other European vases are, as a rule, nondescript and of infinite variety. Following are a few of the characteristic forms:

- I. Alhambra. See Alham-bra Vase.
- 2. Amphora Shape. Re-

sembling a slender, graceful amphora, usually without handles, as peach bloom vases. Chinese.

3. Baluster. A jug-shaped jar with broad, solid base, tapering inward, then swelling outward to a broad shoulder, surmounted by a small neck and mouth. A form common in Chinese porcelain, intended to hold the blossoming twigs of the winter plum (mei-hua), hence called mei-p'ing (mei vase). In American auction catalogues, frequently, but incorrectly, called Gallipot.

- 4. Barberini. See Portland Vase.
- 5. Beaker. Of tall, cylindrical form with flat base, often with a raised belt around the middle and frequently having a slightly expanding mouth. Chinese.
- 6. Beetle-Shape.—A cylin-

drical body with square shoulders, a straight, tubular neck, in form resembling a beetle, or maul (like a pestle or potato-masher). Chinese.

7. Bell-Shape. Of broad, bottle shape, with tubular neck, rounded shoulders and vertical sides extending down to a flat or Chinese. chimeless base.

8. Bottle-Shape. Having a globular, or ovoid, body, and long, tubular neck. Sometimes expanding at the mouth. Chinese.

9. Branched. With rayed tubes, usually three or five in number, arranged in fan shape, as in silver lustre pottery and Leeds creamware.

10. Canopic. A term applied by Wedgwood to his vases of mummy form, after ancient Egyptian shapes.

II. Chalice-Shape. the form of a bellwith trumpet-shaped mouth. Resembling a reversed chalice. Chinese. 12. Club-Shape. Almost cylindrical in form, but bulging slightly at the sides and contracting and rounding at the base, having high shoulders and broad straight neck, usually surmounted by a flat ring, or lip. Chinese.

form of an inverted, truncated cone.

Also called Lance Shape, because it resembles a mediaeval tilting-lance, or jousting-lance.

14. Cylindrical. a. With straight, parallel sides, or slightly tapering toward the flat base.

b. Having a short, cylindrical collar and foot. Chinese.

Constricted in the centre, having two lobes, one above the other. Chinese.

lobes, one above the other. Chinese.

16. Duplessis. Composed of a bulbous body expanding into a trumpet mouth

above, and having a short stem and broad foot below. The two handles are rococo, or rustic. Originated by Duplessis, a celebrated goldsmith and sculptor, at Vincennes and Sèvres.

shape, with spreading mouth, slender stem and square plinth, usually fastened to the body with an iron rod and nut. Two handles of varying design. A common form in old French hard paste porcelain.

18. Full Moon. Of flat, circular form, like a canteen. Chinese.



19. Gallipot. See Baluster, above.

20. Hexagonal. Having six sides, either straight or curved. Chinese.

body with horn-shaped body with horn-shaped handles rising from the shoulders (as the Sinico-Lowestoft model of a European form), with short stem, foot, and plinth.

22. far - Shape. See far.

23. Lamp - Shape. An o void, or spherical, body, with foot, short narrow neck, and large, flat disc top, resembling in form a hanging lamp.

24. Lantern - Shape. Of truncated, oval form, like a Chinese lantern.

25 Melon - Shape. With ovoid body divided into

vertical sections like a melon. Chinese.

26. Oviform. In the shape of an egg, standing on end.



27. Pear - Shape. With broad, bulging, rounded body, gradually tapering up toward the neck. Chinese.

28. Portland. See Portland Vase.

29. Pyriform. Shaped like an inverted pear with swelling shoulders, gradually contracting toward the base, which is slightly bulging, like the neck of a pear where it joins the stem. A Chinese form, particularly of the Ch'ien-lung reign.

30. Quadrilateral. Having four sides, straight or curved. Chinese, etc.



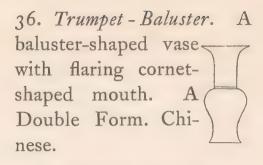
ing a bulbous body, contracting at both ends, and slightly expanding above to the mouth and below to the foot. Chinese.

32. Spade-Shape. Similar to Club-Shape, but having a pointed shoulder; resembling in vertical section a spade. Chinese.

33. Spill. A cylindrical form with flat base, sometimes set in a detached stand or sub-base, and flaring, trumpet-shaped mouth. For holding spills, or paper tapers, known as lamplighters. French.

34. Temple. A jar-shaped vase, about eighteen inches in height, with spheroid body, flat base, and hat-shaped cover.

35. Triple-Gourd. Having two constrictions and three lobes. Chinese.



37. Trumpet - Beaker.

beaker-shaped vase
with trumpet-shaped
ed or funnel-shaped
mouth. A Double
Form. Chinese.

38. Urn-Shape. A French form, consisting of a somewhat flattened spherical body (with or without handles), surmounted by a trumpet-shaped top, supported on a stem which rests on a square plinth. Derived from the Greek Krater.

39. Vaisseau à Mat. Shaped like a masted ship. A pattern having a perforated cover and used as a pot-pourri vase. Produced at Sèvres in soft paste about 1760.

40. Wall. A half vase with flat back for hanging against the wall. Common in Chinese porcelain.

Vaso DI SPEZIERA (It.).—A pharmacy vase, or electuary pot, with handle and spout. A form of Italian maiolica. See Electuary Pot.

Vaso Senza Bocca (It.).—Vessel with out a mouth. A jug with closed top and opening at the bottom, through which it was filled. When placed upright the contents could be poured out of the spout. A form of Italian maiolica.

Veilleuse (Fr.).—A tall cylindrical n i g h t lamp surmounted by a small teapot, frequently found in French and German porcelain

of the early nineteenth century.

VERGILIOTTO (It.).—This term has been improperly used to designate a peculiar red color in Italian maiolica (particularly in the wares of Faenza). It is derived from the name of Virgilio Calamelli, a Faentine ceramist, who gave to Piccolpasso, in 1543, the recipe for making the beautiful red which was known as "rosso di Virgilio" (the red of Virgilio).

VERRIÈRE (Fr.).—A wine glass cooler. See Monteith, and Rinçoir.

VINAIGRETTE (Fr.).—A small bottle or vial for holding aromatic vinegar or salts.

VIOLET D'Evèque (Fr.).— Same as Aubergine, or Bishop's Purple.

VIOLET LUSTRE.—See under Lustre.

Walls of Troy.—See Fret. Washington China.—See

Cincinnati China; also Martha Washington China.

Wedging.—The process of cutting off pieces of prepared clays of two or more different colors and working them together to produce a striped or mottled effect in the paste.

Wedgwood, or Old Wedgwood.—Art ware, including *Jasper* and *Black Basaltes*, made by Josiah Wedgwood between 1768 and 1795.

Wedgwood Ware.—Queensware, Agate ware and other varieties of commercial pottery, made by Josiah Wedgwood at Etruria, England, previous to 1795.

Well-Platter.—An oblong meat dish, or platter, containing a gravy pocket, or well, at one end.

W. G. WARE.—The abbreviation of *White Granite*, used as a trade term by American potters.

Wheel.—The revolving, horizontal disc on which clay vessels are thrown or fashioned by hand.

WHEEL PATTERN.—Vertical

(in cups) or radiating (in plates) spiral panels, alternately r e d



decoration on white and white reserved in blue, with gold decorations, as in early Worcester fritted porcelain.

WHIELDON WARE.— White pottery covered with brown mottled glaze, made by Thomas Whieldon at Fenton, England, about 1758, the prototype of Rockingham ware. Whieldon also made green glazed, agate, cauliflower and pine-

apple wares, which are known by his name. See Tortoise Shell Ware.

White Granite.—Same as Ironstone China, Stone China, etc. Hard white opaque pottery of a bluish tint, almost approaching semi-porcelain.

WILLOW PATTERN. — Canton china of the eighteenth century decorated in blue with a landscape design, including a bridge and willow trees. Reproduced by Thomas Turner of Caughley, England, about 1780, and later by other English potters.

WINE CUP.—See under Cup.
WINE GLASS COOLER.—See
Monteith.

Wine Pot.—A bottle-shaped or ewer-shaped vessel with handle, and long, slender spout. Chinese.

WINE AND WATER VASES. -

Ornate vases of ewer-shape, with modeled figures, in black basaltes, pro-

duced by Josiah Wedgwood. They were made in pairs, one with relief designs symbolizing water, the other wine.

Wire Marking.—The concentric grooves on the bottoms of pottery or stoneware, produced by cutting the vessel from the wheel with a wire while the wheel revolves, as in German stoneware mugs and Canton stoneware platters.

"Works of Mercy" Jugs.—
Drinking vessels
of reddish brown
stoneware made
at Raeren, Flanders, in the sixteenth and seventeenth centuries, with a central frieze of panels, or
apartments, illustrating
works of mercy. Afterwards reproduced in gray
stoneware at Grenzhausen,
Germany.

Wreathing. — Spiral ridges on pieces of hard porcelain made on the wheel, as seen

on Plymouth and Bristol bowls.

W. R. Jug. — A salt-glazed stoneware vessel of globular form with cylindrical

neck, and relief medallion in front, bearing the initials W. R. Made in Germany (Grenzhausen), and possibly in England, in the reign of William III.

Y

Yellow. — Glazes, grounds, and decorations of various shades of yellow.

- 1. Burnt Sienna. A brownish yellow, occasionally found on Chinese porcelain.
- 2. Fish Roe. See Mustard Yellow, under Crackle.
- 3. Imperial. A rich, deep yellow, approaching orange, used by Chinese potters on white porcelain.
- 4. Jonquille. A beautiful,

rich yellow, used as a ground on old Sèvres porcelain.

- 5. Lemon. A pale yellow, of lemon color, found on Chinese porcelain of the Yung-cheng and later reigns.
- 6. Mustard. See under Crackle.

YELLOW WARE. — Common white pottery covered with a yellow glaze.

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